

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

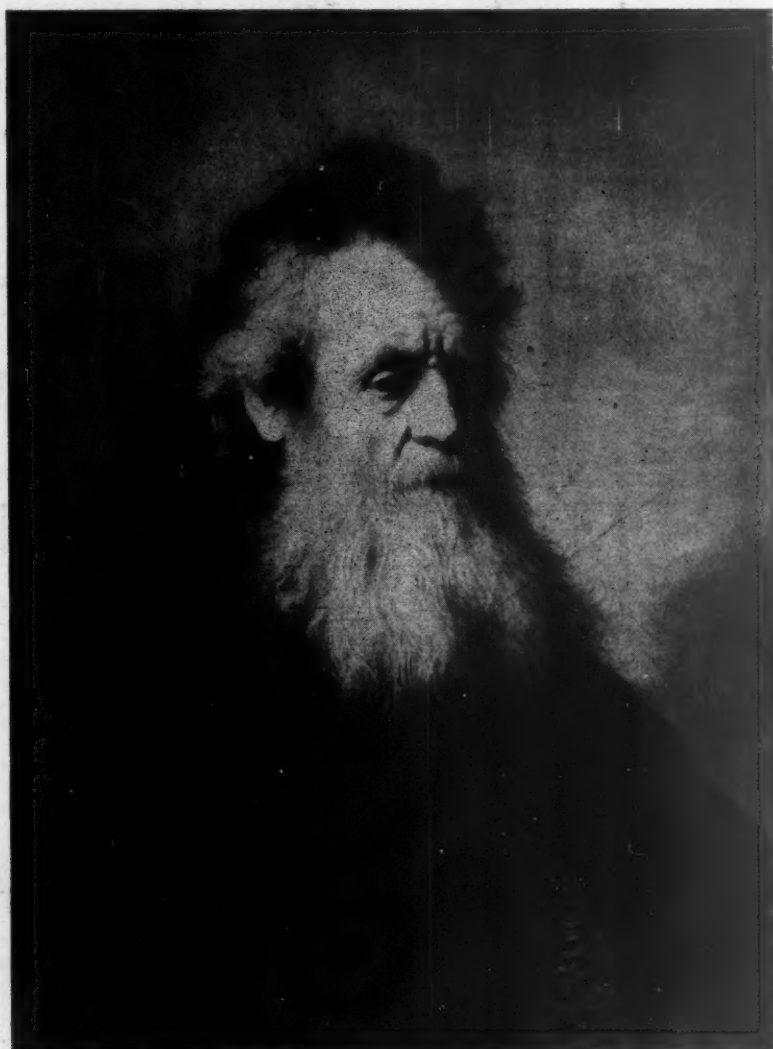
The

JUL 21 1930

ART DIGEST

Combined with THE ARGUS of San Francisco

The News-Magazine of Art



"PORTRAIT OF AN OLD MAN," REMBRANDT.
See article on page 7.

JULY 1930

TWENTY-FIVE CENTS

Annual Founders' Exhibition

Our Founders' Exhibition is an event of great interest throughout the summer. It includes over one hundred examples of the best work of foremost living American artists.

"Inspiration" By Edward Field Sanford, Jr. ➔

NOTE—In connection with this exhibition, we offer our superb new year book—a de Luxe volume which contains 125 halftone illustrations and many fine articles pertaining to Contemporary American Art. It will be sent postpaid for \$2.25.

GRAND CENTRAL ART GALLERIES

15 Vanderbilt Ave. New York

Open daily (except Sunday) 9 to 5:30



"The GALLERY of P. Jackson Higgs"

11 EAST 54th STREET
NEW YORK

HIGH CLASS OLD MASTERS
ANTIQUITIES

JOHN LEVY GALLERIES

Paintings

559 FIFTH AVENUE

NEW YORK

THOMAS J. KERR

formerly with
DUVEEN BROTHERS

IMPORTANT PAINTINGS
BY OLD MASTERS
ANTIQUE WORKS OF ART
TAPESTRIES FURNITURE

510 MADISON AVENUE (4th floor)
NEW YORK

FHRICH GALLERIES

PAINTINGS

36 EAST 57th STREET
NEW YORK

HOWARD YOUNG GALLERIES

IMPORTANT PAINTINGS

Old and Modern

NEW YORK
634 5TH AVENUE

LONDON
35 OLD BOND STREET

G. R. D. STUDIO

58 WEST 55 ST., NEW YORK
EXHIBITION
GLADYS R. DICK COLLECTION
Of Modern Paintings
Fridays, 1 to 6 p.m. June, July, August

DURAND-RUEL

NEW YORK
12 East Fifty-Seventh Street

PARIS
37 Avenue de Friedland

FERARGIL

F. NEWLIN PRICE, President

63 East Fifty-Seventh St.
NEW YORK

BRODERICK GALLERIES

BUFFALO, N. Y.

Paintings Antiques Prints
OLD ENGLISH SILVER AND
SHEFFIELD PLATE

GRACE HORNE'S GALLERIES

Stuart at Dartmouth, BOSTON
Throughout the season a series of
selected exhibitions of the best in
CONTEMPORARY ART

RENAISSANCE GALLERIES
1807 CHESTNUT ST., PHILADELPHIA, PA.
IMPORTERS of PAINTINGS

RUTH NORTON BALL, Sculptor
SMALL BROWNS
Garden Architecture
Studio, Indian Arts Building
BALBOA PARK, SAN DIEGO, CAL.

The advertising pages of THE ART DIGEST
have become a directory of the art and
antique dealers of the world.

Van Diemen GALLERIES

Paintings
By
Old Masters

NEW YORK
21 East 57th Street

AMSTERDAM
Rokin 9

BERLIN
Unter den Linden 17

MAX SAFRON GALLERIES

American
and
Foreign Paintings

Jefferson Hotel
Saint Louis, Mo.

Masters' Art Gallery,
Inc.
Old Masters
English School
and
American Paintings

28 W. 57th St., New York City
Tel. Circle 3555

MILCH GALLERIES

American

PAINTINGS SCULPTURE
WATER COLORS
DRAWINGS ETCHINGS

*Exhibitions current
throughout the Season*

108 West 57th St., New York

THE ART DIGEST's circulation in America is universal. It reaches every part of the nation.

THE ART DIGEST

Combined with THE ARGUS of San Francisco

Semi-monthly, October to May, inclusive: monthly,
June, July, August and September

Publication Office: 41 William Street
PRINCETON, NEW JERSEY
Editorial Offices: HOPEWELL, NEW JERSEY
Telephone: Hopewell 85

Advertising Offices: 9 East 59th Street
NEW YORK CITY
Telephone: Volunteer 3571

Western Office: 4118 Broadway, Oakland, Cal.
Canadian Office: 37 Lonsdale Road, Toronto
Telephone: Hyland 1855

EUROPEAN OFFICE
26, rue Jacob : : Paris, France
Telephone: Littre 43, 55

Published by THE ART DIGEST, INC.; Peyton Boswell,
President; W. F. Chapman, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926, at
the post office at Hopewell, New Jersey, under the act
of March 3, 1879. Application for transfer of second
class privilege to Princeton, N.J., Post office pending.

Subscription Rates, NATIONAL EDITION

UNITED STATES	\$2.00
CANADA	\$2.20
FOREIGN	\$2.40
SINGLE COPIES	25c
Subscription Rates, DE LUXE EDITION	
U.S.	\$5.00
FOREIGN	\$5.40

Editor-in-Chief.....PEYTON BOSWELL
Associate Editor.....PEYTON BOSWELL, JR.
Canadian Editor.....JEHANNE BIETRY SALINGER
European Editor.....H. S. CIOLKOWSKI
Pacific Editor.....FLORENCE WIEBEN LEHRE
Berlin Editor.....WINTHROP HAMLIN
Business Manager.....WENTWORTH F. CHAPMAN

Vol. IV — July, 1930 — No. 18

What They Say

"BEST AND FINEST"—
"THE ART DIGEST is the best and finest thing I
know. I really like it very much."—Margaret J.
Patterson, Boston, Mass.

FROM THE FIRST—
"I greatly value your magazine and have had it
almost from the first."—Louis H. Sharpe, Pasadena,
Cal.

USES IT IN CURRENT ARTS—
"I always enjoy it and use it with my Senior Class
in Current Arts in the Massachusetts School of Art."
—Miss Ella Munsterberg, Brookline, Mass.

ALL WHO ARE INTERESTED—
"I enjoy your magazine very much and anyone who
is interested in art would."—Paul Q. Sapp, Ashland,
Mo.

FROM THE OTHER SIDE—
"California complains that they are discriminated
against in the Art Exhibitions of the East. California
has brought this on herself. I like California, have
been there several times, but have been very indig-
nant at the attitude of the people there.

"They are responsible, I understand, for our not
having Malaga grapes any more, because they wish
to sell their own. They are trying to keep Porto
Rican products out for the same reason. They, the
Californians, will not allow Florida oranges in their
state, though most of the year, the Florida oranges
are the better.

"Until they are more reasonable, I hope their art
will be discriminated against."—E. I. Hill, New York,
N.Y.

THAT WOULD BE NICE—
"I value your publication highly. You are fol-

THE PRINT CORNER

HINGHAM CENTER, MASSACHUSETTS
ANNUAL SUMMER REVIEW OF
RECENT WORK BY REGULAR EXHIBITORS
July 10 September 10

Included are: Arms, Barker, Burr, Fisher, Heil,
Miller, Nason, Norton, Partridge, Patterson,
Priest, Roth, André Smith and others of like rank.

The BRAXTON GALLERY

MODERN ART

1624 North Vine Street
HOLLYWOOD CALIFORNIA



The Pastel by Brackman, illustrated,
is included in a Review Exhibition now
being shown, in which considerable space
is devoted to Water Color and Pastel. The
group offers an opportunity to acquire the
smaller, spontaneous canvases by leading
artists, which have a special interest for
many collectors.

Macbeth Gallery
15 East 57th St. New York

ROBERT C. VOSE

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE

Carved Frames

559 Boylston Street

Copley Square

BOSTON

CHICAGO GALLERIES ASSOCIATION

220 North Michigan Ave.
Chicago, Illinois

PAINTINGS & SCULPTURE

BY

Artists of the West and Mid-West
Exclusively

The Chicago Galleries offers a unique
and valuable service through its Circu-
lating Rental Plan of original paintings
at \$12.00 a year.

BELMONT GALLERIES

576 Madison Avenue, New York

OLD MASTERS
PORTRAITS OF ALL PERIODS
PRIMITIVES OF ALL SCHOOLS

Paintings Bought and Authenticated

THE ART DIGEST's advertising columns have
become a directory of the art dealers and
antique dealers of the world.

F. Kleinberger Galleries, Inc.

Established 1848

ANCIENT PAINTINGS
SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS



NEW YORK: 12 East 54th St.
PARIS: 9 Rue de l'Echelle

REINHARDT GALLERIES

730 FIFTH AVE., NEW YORK



PAINTINGS
by Old and Modern
MASTERS

DIKRAN G. KELEKIAN

*Egyptian, Greek and
Persian Antiquities*

BANKERS TRUST BUILDING
598 Madison Avenue, New York

Opp. American Mission CAIRO 2 Place Vendôme
PARIS

Robert Hyman & Son

OLD PORTRAITS AND
DECORATIVE PAINTINGS

653 Lexington Ave. (near 55th St.)
Tel: Wickersham 7556 NEW YORK

GALERIE BEAUX ARTS

OF SAN FRANCISCO (166 Geary St.)

During June
GROUP SHOW BY MEMBERS

NATHANIEL M. VOSE

87 TRAYER ST. PROVIDENCE, R.I.
(TWO GENERATIONS IN ART)

PAINTINGS FRAMING
RESTORING

Pascal M. Gatterdam ART GALLERY

Fine Paintings

145 W. 57th St. New York City
Chase Bank Bldg.

lowing the only course I see to improve THE ART DIGEST, that is to say, if there is any improvement it must be in quantity. The quality would be very hard to improve. The only suggestion I could make is the addition of an occasional color reproduction of an outstanding picture. Yes, I know that is too much to ask, but wouldn't it be nice! And I am wishing for you the prosperity to make this possible."
—Charles W. Fasnacht, Hutchinson, Kan.

A BIG HELP—

"I am very enthusiastic about THE ART DIGEST and recommend it whenever I can, lending my own copies to show people how easy you make it to be informed on current art doings, and how intimately and entertainingly you build up a background of art appreciation among those who had felt that art was a very serious study."—Miss Deborah Weisel, Springfield, Mo.

CONVENIENTLY SMALL—

"You spoke of enlarging it, but if you mean the page area to be greater, I should regret it, as the present size is so convenient to carry around with one. You know the STUDIO, and the ART NEWS have become really inconveniently large.

"You may mean spiritually larger to which I say amen, but really it does not need to be improved; it is immensely satisfactory."—Miss Anne Balderston, Philadelphia, Pa.

BUT CONSIDER THE EDITOR—

"I can't get along at all without THE ART DIGEST, but I'm awfully sorry it has to cost more."—Miss Helen F. Newton, Laguna Beach, Cal.

SLIGHTLY PESSIMISTIC—

"No, I am not renewing my subscription for THE ART DIGEST. There is no fault with your magazine, but the art of today isn't at all interesting. I find it dull, uninspired, cheap and lacking in all the essentials necessary to art, as it has been known from the cave dwellers on. For they, the cave dwellers, were sincere, but if the glorified Frenchmen of today are sincere, they fail to convince one of it with their awful apples and plaid tablecloths and distortions in the way of humans and nature generally. So it is no fun to have the 'Digest.'"

"I see no reason to follow the modern as he expresses himself. Perhaps some day he will really learn to talk as other ages have done before him; when he does—good—meanwhile the prattlings of his baby voice only waste the energy of those who can still fortunately see the grown ups in art of other decades and centuries."—Miss Ruth B. Moran, New York, N.Y.

BRUMMER

GALLERY, Inc.

Works of Art

55 East Fifty-Seventh Street
New York

203 Bis Bd. St. Germain, Paris

Works of Art from China,
Japan and Korea for the
Discriminating Collector

Nathan Bentz & Co.

437-441 Grant Avenue
San Francisco

Affiliated Shop:
Nathan Bentz, Santa Barbara

COURVOISIER

LITTLE GALLERY

Etchings - Fine Prints

SAN FRANCISCO 474 Post - CALIFORNIA
Framing—Gilding—Gold Leaf Work

Wildenstein & Company, INC.

*Old Masters
Rare Works of Art
Tapestries*



647 Fifth Avenue
NEW YORK
57 Rue La Boetie, Paris

Paul Rosenberg & Co. INC.

*French Painters
of the
XIX. and XX. Centuries*

647 Fifth Avenue
NEW YORK

E. & A. SILBERMAN

Old Masters - Antiques

133 EAST 57th ST. - NEW YORK
5 Seilerstatte, Vienna

CALO GALLERIES

Established 1875

WE BUY AND SELL PAINTINGS BY
AMERICAN AND FOREIGN ARTISTS
128 West 49th Street, New York
Tel.: Bryant 6739 Bet. B'way and 6th Ave.

Member Antique & Decorative Arts League

HERZOG GALLERIES

OF HOUSTON, TEXAS

PAINTINGS ANTIQUES
OBJETS D'ART

3619 Main St. Correspondence invited

J. J. Gillespie Company

Established 1893

Paintings, Etchings, Mezzotints
English Antique Furniture

699 Liberty Avenue PITTSBURGH PENNSYLVANIA

Purnell Galleries

OF BALTIMORE

PAINTINGS OBJECTS OF ART PRINTS
BRONZES FRAMES

The ART DIGEST

Publication Office
Princeton, N.J.
Editorial Offices
Hopewell, N.J.

Combined with THE AROUS of San Francisco
A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume IV

July, 1930

Number 18

Patlagean



"Pierrot," Numa Patlagean.

Through the generosity of Mrs. Alfred Pillsbury, the Minneapolis Institute of Arts has acquired "Pierrot," one of the outstanding examples of the art of Numa Patlagean, modern French sculptor. Rising from the rough hewn base as if from a clown's ruff, the head has a wistful beauty, characteristic of this artist, who has been called "the sculptor of the soul." It is cut with surpassing simplicity from a block of white marble.

Seven years ago Patlagean made his first model of the Pierrot subject. Again and again he returned to it. In the earlier versions there was a pronounced ruff about the neck, but in the Minneapolis head the sculptor has discarded this realistic version for a more imaginative one, so that one is conscious only of a beautiful head in repose. *The Institute's Bulletin:*

"It is the head of a sad young man. He is the Pierrot of French drama. He is Leoncavallo's Pagliacci, in the first act before he has known the final sorrow. He is the dreamer in the moonlight, watching the gay masquerade from a distance. Patlagean seems to have gathered all the qualities of the clown, age-old hero of tragi-comedy, into this sensitive and pensive Pierrot. With the keenness of a scientist, and the mature craftsmanship of an artist who understands his material, Patlagean has translated his sensitive observations into an image of subtlety and vitality that indicates the master sculptor."

Matisse's Philosophy

L'Art et Les Artistes quotes Henri Matisse: "The choice of my colors does not lie in any scientific theory, it is based on observation, on sentiment, on the experience of sensibility. A work must carry its entire significance and impress it upon the spectator before he becomes aware of the subject. That which I dream of is an art of equilibrium, of tranquillity without disquieting subject. More and more are there disparities between the narrative and formal functions of the picture."

Van Gogh, "In the Old Master Class"

Vincent Van Gogh, that tragic, eccentric genius, was brought very much into the public's eye when the Leicester Galleries of London put on a retrospective showing of his work. About 30 canvases were included, ranging from practically his earliest period to the last, when driven mad by more or less self-imposed privations, he called on death to ring down the curtain. Although an admission fee was charged, large crowds milled about the pictures each day. Despised by his own generation, he has truly won the affection and appreciation of a later age.

The London *Illustrated News* sums up his life: "The terse sentences that he was born in 1853, that he became a passionate evangelist, a salesman in a picture-gallery; that he was consumed by a passion for painting; that he tramped and starved and sank to the lowest depths of degradation; that he was ignorant and ill-balanced, a religious maniac; that he finally cut off his ear, and a little later shot himself (1890)—these sober statements give no inkling of his self torture nor of his flaming ambitions. Except for a short period when he was employed by the Goupil Gallery and was reasonably content with the world, he drifted wearily through the slums of Brussels or the lunatic asylum at St. Remy like some disembodied ghost from a Dostoevsky novel. His father was a Dutch pastor, a good man, narrow and pious; he could do nothing with his son, who was brooding and passionate. Not even Vincent's brother Theo, the one person whom he loved, could live with him. . . .

"Not many years ago one could see people going round the Tate Gallery and then halting doubtfully in front of the Van Gogh pictures there and giving a little sniff, not so much of disdain as of suspicion. . . . Since then the public has grown accustomed to the work of a man who, no less than Degas, Manet, and Gauguin, is quite definitely in the 'old master' class.

"Never was a man so undisciplined, so



"Self Portrait," Vincent Van Gogh.

unruly, so little fitted for the continuous strain which serious work entails."

P. G. Konody of the London *Observer* wrote: "If ever there was an artist with whom self-expression in terms of paint was a consuming passion, it was Vincent Van Gogh. . . . He pursued his aim with the fanaticism of a martyr. His whole life was passed in miserable poverty, but he preferred to devote the slender means provided by his brother's generosity to the purchase of painting material to 'wasting' them on food or physical comfort.

"What makes Van Gogh's work so exciting and disturbing is the ever-present evidence of struggle to find adequate means of expression, and the fierce intensity of his brushwork. . . . Van Gogh never painted the facts of nature as perceived by the normal eye, but he gave visible form in his pictures to the profound emotions aroused in him by these facts."

The self portrait, painted in 1880 and reproduced herewith, was described by the *Illustrated News* as "a picture that shows us a man haunted."

Bierce and Modernism

If Ambrose Bierce were alive and still writing his "Prattle" column in the San Francisco *Examiner*, what would he say of the modern art which in the last half decade has made that city its American citadel. The *Examiner's* present art critic, Gobind Behari Lal, looked back in the files and found he wrote this 35 years ago:

"Nothing new is to be learned in any of the great arts—the ancients rifled the whole field of knowledge. Nor do first rate minds seek anything new. They are assured of primacy under the conditions of their art as

they find it—under any condition. It is the lower order of intelligence that is ingenious, inventive, alert for original methods and new forms. Napoleon added nothing to the art of war, in either strategy or tactics. Shakespeare tried no new meters, did nothing that had not been done before—except to do better what had been done. In St. Peter's is no new architectural device, and in the Sistine Madonna all the effects are got by methods as familiar as speech. Be 'original,' ambitious Westerner—always original. But know, or if you already know, remember that originality strikes and dazzles only when displayed within the limiting lines of conventional form."

Just Graft

A California artist, whose name will not be used, but who has achieved some measure of distinction, has written as follows to THE ART DIGEST.

"I am one of your old subscribers and as such am writing for a bit of information. I very much want to know the standing in the field of art criticism and journalism of two French magazines, namely, the *Revue du Vrai et du Beau* and *Les Artistes d'Aujourd'hui*, both published in Paris.

"The situation is this. I am a landscape painter and have recently succeeded in breaking into Eastern exhibitions. Immediately on the appearance of one of my canvases at the recent National Academy exhibition I received requests for biographical data, et cetera, from both of the above magazines. Subsequent correspondence has led me to suspect more or less the usual salesmanship methods.

"Naturally, I am a little curious. I know nothing of the French methods in these matters and do not want to ignore the requests because of any misunderstanding.

"Is it customary for reputable French art journals to make their 'subjects' pay for the 'cliches' (engravings) which they print of their work, in connection with the article?"

THE ART DIGEST, representative (but not alone) of the cleanest phase of American art journalism, regrets to have to inform this California artist that some of the art critics even of the most "reputable" of French publications, can be influenced by money. Critical praise in Paris is on a regrettable commercial basis. Grease the hands of the critic, and out comes a favorable article.

But the two publications which this California artist mentions are not even "reputable." They (and one other) are unmentionable in Paris because they are practically unknown there. Their circulation, outside, of the copies bought by the artists who pay for "cliches," does not amount to 50 copies. They live off the graft they obtain from German, English and American painters and sculptors.

The method is this: When a national exhibition is held in Germany, England or America, the "representative" of one of these graft papers visits it and "marks" the names of the artists who would be likely to "fall" for a handsome payment for "cliches" and "extra copies." This artist then receives a letter from the "redaction" of the graft paper, saying that their representative (he is usually called a "Count") has inspected the exhibition and has reported to the publication that the artist addressed is showing there some noteworthy art. He is asked to forward biographical data and photographs. When this material is received in Paris he is asked if he is willing to pay for "cliches," and if he wants some extra copies to distribute among prospective buyers of his paintings.

Lots of them "fall" for the idea and send their good money to Paris. Then, after the "cliches" have appeared, together with an extremely laudatory article, these German, or English, or American artists send clippings not alone to their "prospects" but to the reputable art journals of their native countries. And how mad they get when the articles in the *Revue du Vrai et du Beau*

and *Les Artistes d'Aujourd'hui* (and one other) are not quoted in reputable German, English and American art periodicals. One woman wrote a series of four or five letters (long ones) to THE ART DIGEST, abusing its editor for not quoting what Count Seaux-and-Seaux (terribly impressed) wrote about her art.

American artists do not have to employ this Paris means of doubtless publicity. They can do much better in America. There is at least one American art publication that—for a much larger fee, of course—will "deliver the goods." It won't sell space to an artist, but it will deal with the artist's dealer, in exchange for advertising favors. Once upon a time it would sell direct to the artist, but since the laws of the United States make a prison offense of the act of purveying editorial space for money, it has grown more cautious. However, the American artist, bent on publicity at any price, can still catch his dealer and catch his art paper.

In the opinion of THE ART DIGEST, the greatest crime against the real artists of America takes the form of paid publicity. It is unfair. It is unsocial. It stinks.

Why Go?

"Why go abroad to buy good art?" asks the news letter of the Art Institute of Chicago, and then proceeds to tell this story:

"The other day a man walked into the lobby of a place in which some work by a Chicago artist was being shown. They were paintings and lithographs. The stranger studied the exhibit for some time, paying particular attention to the lithographs. He asked the attendant about the artist, secured his address and telephone number. The next day the artist received a telephone call and an appointment was made for the stranger to visit his studio. He came promptly.

"After looking over the lithographs he selected a dozen. The artist came near passing out. He thought he must be dreaming. Who was this man? Was he in earnest, or was he just kidding the artist? When the stranger said he was from out of town and had no checking account in Chicago, the kidding theory prevailed. But the stranger said he would come back with the cash at two o'clock on the morrow. The artist was too polite to say 'Applesauce!' but he thought it. At two o'clock next day it was raining. The man came not, but he telephoned and said he would be there the following day at three. Now what will his alibi be, thought the painter. But the painter guessed wrong. The man came. He drew a roll from his pocket in which there were several one hundred dollar bills. He paid the artist's price without a murmur.

"You see," said he, 'While I am a Chicago man, I have been living in Paris so many years, I am almost a stranger here. I have in my Paris home a sizable collection of art. These things of yours are as good, or better, than the work of the artists over there. I am glad to own them and to take them over and show what a Chicago artist is doing. I'm really happy that I discovered you and shall tell others of my discovery.'

"Who are you, may I ask?" gasped the painter. 'My name is Seymour Blair, and my people live on Lake Shore Drive.' The artist is William S. Schwartz, a product of the Art Institute School, who recently held a one-man show at the Institute. Why go abroad to buy good art?"

Epstein Again

Jacob Epstein possesses a peculiar faculty for provoking controversy each time his work is brought before the public. Recently his "Madonna and Child" (reproduced by THE ART DIGEST before any other publication) was placed on exhibition in Knoedler's London galleries and once more it was the old story of bitter criticism by the "man in the street," who has been classified as "a fool" by the sculptor. However, several of the London critics were staunch in their praise of the work.

Frank Rutter of the *Sunday Times* spoke of the artist as illustrating the truth of the French proverb "On ne discute que ce qui est fort." "Epstein," he wrote, "is the strongest sculptor of our time, and the strength of his conceptions, inevitably gives his work a challenging character. . . .

"People will complain that the hands and feet are too big' without pausing to consider how superbly they are modelled and how exactly right they really are in proportion. Others will make it a grievance that Mr. Epstein has not presented a Semitic woman of the first century in the guise of a pretty Florentine of the Quattrocento. But all who have seen his work will find, whether they like it or not, that it will haunt their memory. . . . Mr. Epstein's group has majesty, a stern monumental gravity and a wealth of noble feeling, though it makes no concession whatsoever to sentimentality."

P. G. Konody of the *Observer* described the bronze as "a living thing," saying in three words perhaps all there is to say.

Souls Not Salable

Viscount Lee of Fareham, speaking at the opening of the 173rd exhibition of the Royal Society of British Artists, advised artists to remember their patrons; many of whom live in service flats, where there is little accommodation for large pictures:

"There are some artists who are concerned wholly with expressing their own souls. They paint as they like and on what they like. There are, however, artists anxious to sell their pictures, and in these modern days, when most people have to live in service flats the expression of an artist's soul on a large scale is likely to be an embarrassing possession to get rid of. Artists must be adaptable and give us small pictures for small flats."

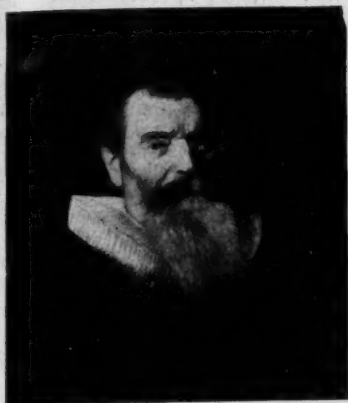
Beauty Sufficeth

"A thing is made neither worse nor better by being praised. I affirm this also of the things which are called beautiful by the vulgar; for example various material things and certain works of art. That which is really beautiful has no need of anything; not more than law, not more than truth, not more than benevolence or modesty. . . . This was not written by any of the modern philosophers of art criticism,—not by Dorothy Grafty, nor by either of the two Florences (Lehre and Davies), but by the old Roman, Marcus Aurelius. William Gray Purcell recently quoted it in his art page of the Portland (Ore.) *Spectator*.

Recognition

The perfect chef is an artist before whom I bow.—Sir John Lavery.

Great Naumburg Collection Begins Journey to Its New Home



"Portrait of a Man,"
Frans Hals.



"Driving the Money Changers Out of the
Temple," El Greco.



"Portrait of His Wife,"
Rubens.

The large collection of Old Masters, tapestries, jewels and textiles which was bequeathed to the Fogg Museum of Harvard University by the late Mrs. Nettie G. Naumburg, widow of Aaron Naumburg, is now being installed in the "Aaron and Nettie G. Naumburg Rooms." A condition of the bequest was that the collection be housed in the same rooms where it was assembled in the Naumburgs' New York apartment. Another provision of the will

was that the rooms be used as "a place for the giving of addresses dealing with art, or receptions to artists and scholars."

In connection with these conditions, Mrs. Naumburg gave the museum \$100,000 for the transportation of the collection and rooms to Cambridge and the building of the proper foundations. Among the more important artists represented are Rembrandt, Rubens, El Greco, Frans Hals and Murillo. The pictures were assembled under the

direction of James Naumburg Rosenberg of New York. Many of them were bought through the Ehrich Galleries.

Reproduced herewith are three representative Old Masters from the bequest—an El Greco, a Rubens and a Hals. On the cover is shown Rembrandt's "Portrait of an Old Man," called the "Oldenburg Rembrandt" from its former inclusion in that famous collection.

Mexico's Gesture

An exhibition of Mexican art, ranging from the time of Cortez to the present and stressing the modern movement, has been announced by the Carnegie Institute for a tour of the United States under the auspices of the American Federation of Arts during 1930-31. The show is a sort of "good will" gesture, having for its purpose the presentation to this country of a Mexican interpretation of Mexican art and the promotion of a better understanding between the two nations. An effort has been made to exclude all works which show a tendency towards European and other foreign influence.

The exhibition was initiated by Ambassador Dwight W. Morrow, financed by the Carnegie Corporation and assembled by Homer Saint-Gaudens during a visit to Mexico last November. It comprises all phases of art, drawn from the municipal galleries of Mexico City, Guadalajara and Puebla as well as many private collections including that of Ambassador Morrow. Dr. Atl, Mexican artist and chief of the museums department in Mexico, and Count René d'Harnoncourt, a connoisseur of Mexican art, will accompany the exhibition and lecture on it.

Following the opening showing at the Metropolitan Museum, Oct. 13-Nov. 10, the collection will visit these places: Boston Museum, Nov. 25-Dec. 16; Carnegie Institute, Jan. 7-Feb. 4 (1931); Cleveland Museum, Feb. 18-Mar. 11; Corcoran Gallery, Apr. 1-Apr. 22; Milwaukee Art Institute, May 13-June 3; Speed Memorial Museum, Louisville, June 24-July 15; Pan-American Round Table, San Antonio, Aug. 12-Sept. 2.

Art via Radio?

Art projected into the home by means of television. Such is the prophecy of Frederick Kiesler, New York architect, as quoted in the Boston *Transcript*: "It sounds fantastic and impractical, but so did the flying machine two decades ago. . . . The apartment of the future will have built-in 'shrines' for original masterpieces that will be concealed behind the wall and revealed only occasionally. The use of pictures as a permanent wall decoration will be a discarded practice.

"Just as operas are now transmitted over the air, so picture galleries will be. From the Louvre to you, from the Prado to you, from everywhere to you. You will enjoy the prerogative of selecting pictures that are compatible with your mood or that meet the demands of any special occasion. Through the dial of your Teleset you will share in the ownership of the world's greatest art treasures."

No Alternative

Another case of heavy death duties forcing a great English private collection upon the auction market is that of the famous Scarsdale masterpieces, for nearly 200 years the pride of the Curzon family at Kedleston Hall. Lord Scarsdale, who came into the estate on the death of his uncle the Marquis of Curzon, was opposed in his sale plans by other members of the family but took the case to court and obtained permission. Lord Scarsdale expressed regret that he was forced to take such a drastic step but there was no alternative.

There are about 20 outstanding paintings in the collection, including a Rembrandt, three Gainsboroughs, a Raeburn and a Constable. No definite date has been set for the sale.

Human Limitations

[Reprinted from "The Carmelite"]

He came, at a friend's request, several hundred miles out of his way to see Monterey Peninsula. The pair visited Seventeen Mile Drive, saw the sun rise from Jack's Peak, watched the surf at the Point—all with enthusiastic comment by the stranger.

And then, on a clear bright morning, they went to Point Lobos. The point itself, with its cypresses and wild iris, was as beautiful as a country of dream—but the surf below, on this particular morning, was even more wonderful. It was alive, pulsing up against the cliffs in surges of green, ultramarine, uncatchable blue laced with white-dancing colors that have baffled the brushes of America's most famous painters. The Carmel man spoke about that:

"They try to paint it," said he. "Every painter that sees it sooner or later sits here and attempts to catch that beauty. Yet, somehow, none of them do. There is something tragic in that."

The visitor, voluble at every scene, had been silent here. Hands behind his back, his mouth part open, he had been standing, simply standing and staring until now. He turned and looked at his host, seeming to hunt for a word—remembering one he had heard just a moment before.

"Tragic?" he spoke, questioning but not expecting an answer—"Yes, tragic—even for them. And me—" he turned sharply away—"me—I'm a house painter."

Wells Joins Burchard

C. Edward Wells has been appointed managing director of Otto Burchard & Co., dealers in early Chinese art, New York. For many years Mr. Wells was associated with the firm of P. Jackson Higgs.

Honesty

[Twice in this issue THE ART DIGEST commits "lese majeste" against some of those who are enthroned in the selling of old art to American museums and American collectors. Below it reprints, in its entirety, a much longer article by Arthur Millier of the Los Angeles Times—an art critic, himself an artist, whose courage is worthy of the newspaper for which he writes.]

Arthur Millier, art critic of the Los Angeles Times, in a 2,000 word article headed "Light Shed on Art Scandals," said:

"Ten years from now Europe will admit that America leads the modern world in art just as she leads in industry and finance." So said a great collector of ancient and modern paintings to me recently, adding: "We already are producing the great art of today."

"The collector pointed out, however, that Americans would continue to worship at ancient or modern foreign shrines until Europe herself made the admission, so ingrained is our feeling of cultural inferiority where art is concerned.

"These words will fall ironically on the ears of American artists who have scrambled through the past season on short commons, watching the old masters and French modernists find buyers while their own works went begging or were sold perforce to sympathetic dealers for a song.

"Two years ago an art dealer, in close touch with the national trade, said to me: 'American paintings are due for a tumble. Watch the auction prices toboggan.'

"The toboggan started. Anyone who has followed the New York season through newspapers and art periodicals must have noticed the flood of exhibitions of French painting and the mass of printed matter that have dominated that season. Galleries that had been devoted to American works suddenly opened fire with showings of French moderns. The length of Modigliani's necks, the classicism of Chirico's horses laden with fragments of Roman temples, became matter for columns of newspaper space. American art took the second page, if there was room.

"Old masters and scandals concerning their authorship and price divided attention with the imported moderns. Only such American groups as that sponsored by the Downtown Gallery of New York, which backs its artists with consistent publicity, got much news limelight.

"Why, if it be true that we lead the world in art—a reasonable proposition—should cults other than our own art dominate the field so markedly? Why should even the buyer of American art bid for the work of dead Americans rather than living ones?

"There is no simple answer to this important question but there are many contributing factors which, put together, give us a composite answer worth considering.

"The art market today is highly commercialized and complex. Where once men with a flair for art opened galleries and sold paintings that looked good to them for reasonable sums, the higher reaches of the trade are today the stamping grounds of a few astute, ruthless, wealthy individuals and rings who have learned how to extract un-

holy profits by playing on the snobbish instincts of the elderly rich American. The rapidly rising prices of art rarities have encouraged a host of speculative collectors and dealers who buy art as they buy stocks—to take the rise. Works of art have divided themselves into those that will be upheld in auctions by organized support and those that are left to sink or swim. American painting is for the most part in the latter class today.

"Part of this last sad fate can be blamed upon the American artist himself. If he will not support a fixed price for his work he cannot expect dealers to help him. Some 200 American artists, financing a huge New York gallery by the gift for sale of a painting a year, have permitted that gallery to go into out-of-the-way towns with their exhibitions and drop the sales price of their wares 10 per cent a day until the works frequently sold for less than two-thirds of their original price. This antagonized the regular commercial dealers in American paintings, who, unable to meet the prices of such a self-financed concern, still had to buy and sell at the regular price and commission. In conclave they decided to desert the American artist when his work came up at auction and the toboggan started.

"Many of these dealers turned to the French product. In modern business we are accustomed to see advertising campaigns conducted by the manufacturer from which countless dealers will benefit. Paris has learned that trick. Dealers, artists and speculators there raise large funds for critical propaganda and various artists in turn are boomed in books and magazines. These are interestingly written and illustrated. The artists are brought to our doors in print and reproductions and the newspaper writer finds a fund of interesting human material of aesthetic jargon to draw upon. Of course, there must be merit behind such campaigns but the effect is disproportionate.

"This lesson was learned from the 'old master' dealers who, before they sell an 'important' picture prepare the most amazing brochures—specially printed on handmade paper in type half an inch high and a two-foot format, the entire concoction touched off with an expensive color reproduction or photogravure and a yard of silk cord with tassels.

"All the way through the 'art game,' as dealers call it, one sees that price and publicity are interrelated. The old master field is the seventh heaven and here the publicity is different in tone and calculated to impress the older, more cautious buyer. Instead of smart young cosmopolitans with a *Vanity Fair* touch doing the writing, learned German experts who can write a fat volume on 'An Unknown Painting by Angus McWhirter,' fire the big publicity guns in this war. Catalogues, brochures, superb books, histories, pour off the presses, all written by experts, and as THE ART DIGEST points out, 'somebody' pays for them. Undoubtedly many of them are not half as disinterested as they look.

"The old master business centers principally in a few foreign firms which, by astute handling, have made allies of some of the foremost American art museums. There may have been a time when this trade was concerned with aesthetic values—I doubt it—but today it trades in the

signatures of experts on certificates of authenticity. This stressing of the expert's opinion has further complicated the business and brought with it new temptations and not a little high-bindery.

"In an earlier day a dealer bought a picture. Its history said it was a Titian, he sold it as such and the collector hung it with pride and a large gilt name-plate. Then in Europe scholars began to study styles, pigments and old documents and the hunt for 'lost' pictures commenced. Now, as the supply of historically traceable paintings decreases, the expert pries under top layers of paint to see what he can find underneath. The finds are sometimes worth the trouble but there is a growing suspicion that all is not well in this field either.

"In fact, the past season, with its Hahn-Duveen case settled out of court by Sir Joseph's payment of a sum said to be not less than \$100,000, its scandals of Dossena's sculpture, the wholesale manufacture of fake Barbizon, impressionist and post-impressionist paintings by Millet's grandson and his clever partner, the Van Gogh fakes in Germany, the affair of the two Romney's, indicates the high pace of the trade in great art names and the strength of the temptations.

"In the case of useful articles fakes are eliminated by poor performance. But the art trade has come to lean upon (and support) a learned corps of experts whose word can make or break the authenticity of a painting. These scholars, originally called in to assure the buyer, have now maneuvered themselves into a powerful position. Working with high-profit dealers they know what their signature is worth. The Hahn-Duveen trial disclosed that the chosen few among the experts were reaping fortunes from their signatures. This might be all right if money were not so tempting. But now the question arises in many minds 'Are these gentlemen always honest or fair?' In America we admire the salesman who can put over a big deal for a fat profit, but we also love fair play. If a powerful art dealer can get a certificate of authenticity on an old painting for 10 per cent of the sales price, what about the humble citizen who happens to possess a fine old picture; can he get a glowing expertise also! There's the rub. The game is too often to get it out of his possession first and expertise it afterward! There is more money in it.

"THE ART DIGEST for mid-May asks where were the newspaper men who should have dug up the motive for Duveen's asserted payment to settle his case with Mme. Hahn out of court. Money is reported to be no object to the baronet and so one is forced to opine that certain testimony was thus kept out of court. THE ART DIGEST states that on the most reliable information it understands that, had the case come to court again, the complainant was prepared to produce an unknown painter who would testify to having painted a score of 'old masters' which successfully passed various experts, evidence calculated to discredit important witnesses for the defence. That courageous little paper promises to air the matter as far as it can.

"In the West we have not seen so many old masters, but, because we are far from the main market, we get some curious sidelights on the trade. Dr. Ernest L. Tross

[Continued on page 10]

A Great Catalogue

The great Henry E. Huntington collection of British paintings, which, together with the Huntington library of English literature (total value, probably \$30,000,000), were bequeathed by the railway magnate to California, is at last to have a monumental catalogue. C. H. Collins Baker, Surveyor of the King's Pictures and Keeper and Secretary of the National Gallery in London has been engaged by the trustees of the Henry E. Huntington Library and Art Gallery to prepare the volume for publication. He is now in San Marino, the Huntington seat, just outside of Pasadena. The introduction will be written by Sir Charles Holmes, former director of the National Gallery.

Publicity released on June 19 said: "An important service, though not generally recognized, is being rendered by the Huntington Library in the improvement of international relations, and especially between England and the United States. Scholarship, like art, makes little of national distinctions. The work of a scholar or of an artist, if it is worthy of recognition, is generally appreciated by his fellows everywhere, even though their respective countries may have divergent, or even antagonistic, commercial or economic interests.

"A great deal has been said and written of the regret, and even resentment, in England and Europe over the literary and art treasures that have been coming to the United States. The transfer is simply one of the incidents of changing conditions—in this case, primarily the result of the growing commercial and financial importance of America. The Huntington Library is a "research library." Owing to the rarity of its material, it is attracting scholars from all over the United States and from England and the Continent as well. But for every scholar that comes to work at the Huntington Library, scores of persons come to see the exhibitions of literary and art treasures. To the average person some concrete object, such as a book, a manuscript, and, above all, a picture, means much more than any amount of reading in his effort to visualize the life of another people and of another time.

"While the library, with its extraordinary collection of books and manuscripts, is perhaps the more important feature of Mr. Huntington's great gift, the collection of British portraits of the eighteenth century is much better known to the great majority of the people. These portraits, over forty in number, include what are commonly regarded as the masterpieces of Sir Joshua Reynolds, Thomas Gainsborough, and Sir Thomas Lawrence, with

almost equally famous pictures by Sir Henry Raeburn, George Romney, and John Hoppner. These are the things that most visitors wish first to see, and through them they obtain some idea of one very important phase of the life and civilization that have had so important an influence upon our own.

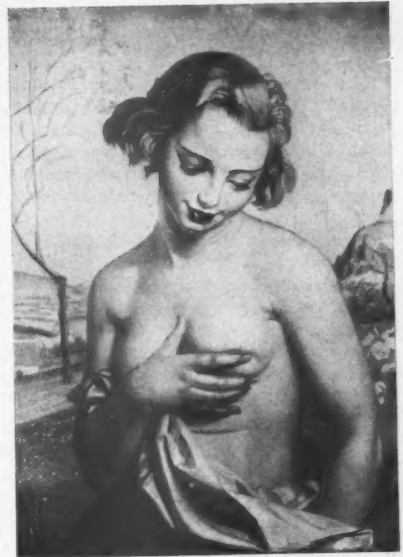
"It is these British portraits together with a number of figure groups and landscapes that Mr. Baker has come to catalogue; and when the catalogue is prepared for publication, Sir Charles Holmes, the former Director of the National Gallery, will write the introduction. The trustees have long had in mind the preparation of this catalogue, and after considering all possibilities they have invited Mr. Collins Baker and Sir Charles Holmes to prepare it, believing that they have thus secured the very best persons to make a catalogue worthy of this remarkable collection of paintings. Besides having a distinguished position, Mr. Baker has made a reputation for himself in cataloguing various collections. He has previously catalogued in the United States the collection of the Ann Mary Brown Museum of Providence, Rhode Island, and the Frick Collection in New York."

Rockefeller's Gift

A four-acre site and a museum to cost from \$2,000,000 to \$4,000,000 have been offered by John D. Rockefeller, Jr., to the Metropolitan Museum of Art, according to *Museum News*. The site is the highest point on Manhattan Island, and is included in a 60-acre tract bounded by Riverside Drive, Broadway, Bennett Avenue, 192nd Street, Overlook Terrace, and Northern Avenue. The whole of this tract has been offered by Mr. Rockefeller to the city for park purposes, the four-acre museum site being the culminating point of the park.

Plans for the building and for the improvement of the park have been drawn by Olmsted Brothers. The building is to be modeled after Kenilworth Castle in England and will house the Gothic collection now in the Cloisters.

An Introduction



"La Jeune Fille au Fleur,"
Jean Despujols.

Jean Despujols, French neo-Classic artist, will be introduced to the American public next January with a collection of about 20 paintings which will make a tour under the guidance of Harry Lawrence of the Lawrence Art Galleries of Dallas, Texas. Despujols' work is in many of the famous galleries, museums and private collections of Europe. Several are owned in America but heretofore he has not given a one-man show. He holds aloof from dealers, claiming that they "will not let an artist paint what he wants to."

Anna A. Hills Dead

Miss Anna A. Hills, president of the Laguna Beach Art Association is dead. Miss Hills was an artist of prominence, and instrumental in organizing and developing the Laguna Beach Art Association. It was largely through her personal initiative that the present gallery was built.

The Market Place

FOR THOSE WHO WISH TO BUY OR SELL
ANTIQUES, PAINTINGS OR PRINTS, ALSO
FOR THOSE SEEKING EMPLOYMENT,
DESIRING HELP OR WISHING TO BUY OR
RENT HOUSES, STUDIOS OR APARTMENTS.

Rates: 10 cents a word each insertion, cash in advance. Count each word, number or initial as one word. When giving address by number only, address replies to Box —, care THE ART DIGEST, 9 E. 59th St., New York City.

ATTENTION, ARTISTS, SCULPTORS,
STUDENTS. Studies of male figure, for professional use, 7 x 11 prints, send 1 dollar for sample. THE STUDIO, Glenmont, N.Y.



THOMAS HARDY by Sir Thomas Lawrence, P.R.A. Canvas size, 30" x 25". A boot-maker by trade, in 1792 founded the London Corresponding Society to promote parliamentary reform. Charged with High Treason in 1794, he was ably defended by Erskine before Judge Eyre and was acquitted. Died 1832.

OLD MASTERS

LONDON · 13 OLD BOND ST. W.I.
BRUSSELS · 178 RUE ROYALE

695 FIFTH AVENUE, NEW YORK
J. LEGER & SON INC.

Opens Sculpture Court

The Brooklyn Museum has opened its sculpture court with a display produced either by American or by foreigners whose activities center largely about New York.

"American Museums," writes Dorothy Gaffy of the *Philadelphia Public Ledger*, "have yet to build notable sculpture collections. The Metropolitan Museum has perhaps done the most important pioneer work in the development of a sculpture department. The Albright Gallery in Buffalo has been interested in the medium for some years and Western museums are rapidly taking hold. Now the Brooklyn Museum reveals the inadequacy of space allotted to sculpture, and through the crowding of the works shown points to the morrow when the museums of this country will build constructively with the installation of a representative sculpture collection as part of the building project.

"The Brooklyn display should raise many questions in the minds of local sculpture enthusiasts. In spite of the crowding, in spite of the newness in the venture which reveals itself especially in the immature showmanship, the sculpture brought together in the Brooklyn Museum impresses one as of greater depth and more lasting significance than that recently shown in this city. It is possible that circumstances have led to a misconception of the biennial Philadelphia exhibition, and that artists think of the show as one devoted entirely to works suitable for gardens. The result has been an increasing progeny of babies, fauns, nymphs and little fountain pieces, often charming but seldom of more than playful import.

"The Brooklyn show has attracted a more individual and more adult art. It frankly disavows art prejudices, both in the preface to its catalogue and in the character of its display. 'The exhibition,' explains its sponsor, 'is not claimed to show the strength of American sculpture in its entirety. . . . In the main, the artists represented are liv-

ing or those recently deceased whose works form part of the contemporary movement. The Museum following its usual policy, has discriminated against no special movement, and the exhibition might be taken as a cross-section of the conditions applicable to sculpture in the United States at the present moment."

"Taken as such, it reveals a number of interesting trends. The veering away from the realistic to the abstract or abstractly symbolic begins to assert itself, and we find sculptors who create compositions pleasing or stimulating, not by reason of subject matter, but purely by reason of the manipulation of forms."

Swedish Exposition

In the Stockholm exposition of 1930, Sweden has dramatized life in the modern world with a display of the products of her new industrialism. It is modernity, with a Swedish flair for light and color. There are sections devoted to glass, pewter, textiles, silver, and rugs. The most important section is that given to coöperative housing, model apartment houses and model homes. Scarcely any department of life have the Swedes overlooked in their desire to live intelligently.

"It is quite apparent," writes Marquis W. Childs of the *Detroit News*, "that the Swedish people of all classes have a strong interest in architecture and the arts. They are vitally concerned—possibly because they take the time to live—with the kind of houses in which they dwell and in the kind of objects they use in their daily life."

Henry T. Claus of the *Boston Transcript* said: "To the unpracticed eye which is accustomed to view things in the mass, the exposition seems attractive. Of course, it may be too modern. Certainly many of the exhibitors have gone to unexpected lengths in their efforts to keep a step ahead of the field. Americans might not notice this tendency but it is a strange and significant commentary on affairs that the criticism which prominent Swedish observers make is that their country is not ready for so radical a departure. The general aim and purpose of the exposition they approve; whether it faithfully represents present-day Swedish thought is a matter about which they are in doubt. But then it is only a parade after all, and there never yet has been a parade in which everybody liked every exhibit or every division."

THE ART DIGEST's New York office will gladly help you locate a particular painting or sculpture. Address: THE ART DIGEST, 9 East 59th St.

Honesty

[Continued from page 8]

disputed several pictures that hung in the San Diego Gallery of Fine Arts, works that bore sonorous authentications by experts. Reginald Poland, the gallery's director, replying in a letter published in the *Times*, to the Tross statement that the museum contained a Velasquez that was no Velasquez, said that the picture in question was under consideration for purchase for the museum and that Dr. Wilhelm R. Valentiner of Detroit believed it to be an early Velasquez. The museum did not buy the picture.

"I am now informed from a reliable source that the picture was recently sold to a woman in the Middle West as 'an early Spanish painting' for a sum said to be about \$1300. This is a poor price for any sort of a picture, let alone a possible Velasquez, which should be worth from \$75,000 up. This is only one of several pictures that have appeared in the West with similar attributions and the question in more than one mind is, would the learned doctor—who occupies a key position in the old master field of America—have given such an opinion if these works were to have been offered to New York buyers? In other words, is there one kind of certificate for the central art market and one for 'the sticks'?"

"There are then huge profits and inducements in art for speculation and these are made possible by copious and clever publicity. If our own art, probably the most vital in the world today, certainly the most important to us, is to get the proper public attention, it must counter-attack with publicity. But to succeed it must take one tip from the Parisians—pick out really brilliant and vital artists to boom and then boom them hard. People will begin to pay attention then and will not go unrewarded. Meanwhile, if a few more nice juicy scandals crop up some of our rich folk may decide that contemporary American art offers a cleaner collecting field than the crop of restored, repainted wrecks that, shining with new varnish, represent the old masters in so many private and public galleries."

A Bellows Memory

One learns from *El Palacio* that when George Bellows was about to leave Santa Fé in 1919, at the end of the summer he spent there, he gave the museum the choice of any two of his lithographs. Paul A. F. Walter, editor of *El Palacio*, did the choosing, and now "Artists Criticizing Art" and "A Stag at Sharkey's" are among Santa Fé's prized possessions.

Bellows was considered a wild modernist and "one local critic had considerable fun referring to one of the paintings exhibited at the museum as 'Bellows' Green Cow.'" Robert Henri, who occupied the same studio, gave to the museum and school "Dieguito, the Drummer of San Ildefonso."

ARTHUR U. NEWTON

[Late of 175 Piccadilly, London]

IMPORTER OF FINE PAINTINGS

4 EAST 56 ST.

NEW YORK

Closed for the Summer

In the meanwhile Mr. Newton may be reached at Guaranty Trust Co., 50 Pall Mall, London, England.

(Cables to Newton Guarpmal, London)



"MOTHER AND CHILDREN"

by

JOURDAN

Size 32x40

O'BRIEN ART GALLERIES

673 N. Michigan Ave., CHICAGO

[1855-Seventy-Fifth Anniversary-1930]

FOR RENT DURING JULY

Three Daylight Galleries in the center of San Francisco Shopping district, suitable for high class Importers' Merchandise.

Write Room 25,

166 Geary Street, San Francisco, Cal.

Dreyfus Museum Sold

Sir Joseph Duveen has acquired in Paris the Gustave Dreyfus collection of Italian Renaissance art, said to be one of the most important private museums of its kind in the world. No price was made public but it has long been known that the Dreyfus family valued these art treasures at \$6,000,000. The works are destined for American collectors.

Gustave Dreyfus spent 43 years assembling his collection, which for many years was one of the sights of Paris. Francesco Cossa, Ghirlandajo, Fra Filippino Lippi, Giovanni Bellini and Neroccio are among the painters represented. Bronze founders represented are Donatello, Desiderio, Bertoldo, Bellano, and Andrea Riccio of Padua. There is also a bust of Giovanna Tornuboini, attributed to Leonardo Da Vinci. By Verrocchio, the Florentine contemporary of Da Vinci, there are several important works of sculpture.

\$100,000 for "Eight Bells"

Another chapter in the history of Winslow Homer's "Eight Bells," has just closed, revealing the sum of \$100,000 paid for it by Thomas Cochran. "Eight Bells," reproduced in the mid-May number of THE ART DIGEST, was included in the Homer, Ryder, Eakins exhibition at the Museum of Modern Art of New York, and was recently

presented to the Addison Gallery of Phillips Andover Academy by Mr. Cochran.

The first sales' record of this work is its purchase by E. T. Stotesbury of Philadelphia for \$1,500. Later it was acquired from Mr. Stotesbury by the dealer, Louis Ralston, who received the picture in trade together with some English paintings. Soon after this exchange, Mr. Ralston sold "Eight Bells" to John Levy for \$15,000 and in 1920 this firm realized around \$40,000 when E. L. Leuder became its possessor.

The figure of \$100,000 forms an enlightening commentary upon the slow rise in the appreciation of this masterpiece, and places it in a monetary class equaled only by the most valuable of Gilbert Stuart's portraits of Washington.

A Sales Plan

Evidently artists today are not so traditionally careless in regard to financial matters as one might think. The leading artists of Prussia have shown business shrewdness in devising a scheme to circulate their work by the installment plan. The scheme was invented because they found that the war had left their old customers—the State, the Church, and wealthy individuals—unable to purchase art. How well their plan has worked is told in the *National Municipal Review*.

Visitors to exhibitions were told they could rent any of the paintings or sculptures for a monthly fee; and that a man who kept up his monthly subscriptions on a certain work for a year could have them apply toward its purchase. He could change his collection, however, as often as he wished. Persons who were willing to trust their judgment without a preliminary "demonstration" were allowed to pay for their purchases in 24 installments.

Not only individuals but cities have taken advantage of this, and both plans are successful. The artists have profited and so has the art-loving public of Germany.

Museum Fatigue

How to get rid of that tired feeling which comes over one on visiting museums, was one of the problems confronting the annual meeting of the American Association of Museums, recently held in Buffalo. As a rule paintings are hung on the walls so that one's eyes look up, thus straining the neck muscles. A further strain is put on the art lover, when, jockeying back and forth to better study a picture, he tires the leg muscles. Suggestions were made at the meeting to lower the exhibits and to provide lounging rooms. Other problems were discussed at the meeting, such as heating, ventilation and lighting.

Garvan's Gift to Yale

Francis P. Garvan, has presented to Yale University his great collection of early Americana, to be known hereafter as the Mabel Brady Garvan Collection. Mr. Garvan also plans to establish at Yale an Institute of American Arts and Crafts for popular instruction in early American art; to furnish funds for curators and maintenance of the collections which he has now given Yale, and to provide each year for lectures and articles.

Mr. Garvan in his letter to the University officers wrote:

"This feeling—call it religion, true democracy, love of your fellow man, or what you will—demands that we give to every man, woman and child in America the inspiration of every work of art which it is our good fortune to possess. These collections are far from complete, but my six children ask me to assure you that throughout their lives they will seek to render more adequate this tribute to their mother. It is my hope, also, to be able in the future to provide for the accurate and proper reproduction of these objects as trophies for contention by the youth of America, and as models for other museums to use in trade. I can only add that for twenty years I have been each day building this monument of my love for my wife, and in the happiest moment of my life I dedicate these collections to her."

Dean Everett V. Meeks, of the Yale School of Fine Arts, characterized Mr. Garvan's gift as "a vital move forward in American education."

Mrs. Ryan Visits Honolulu

Beatrice Judd Ryan, to whose guidance the Galerie Beaux Arts in San Francisco owes much of its success, is now in Honolulu with an exhibition of oils, water-colors, and drawings, mostly by California artists of the modern group. These works are being shown at the Honolulu Academy of Arts during July.

Among the outstanding artists represented in the collection of oil paintings are Frank Van Sloun, Ray Boynton and Maynard Dixon. Included in the water-colors are works by Marian Simpson, John Langley Howard, Robert Boardman Howard, Helen Salz, Genevieve Sargeant, Florence Swift, Guest Wickson, Ralph Stackpole, Otis Oldfield, Lucy Pierce, William Gaw and John Carroll.

Finest Execution of Statuary and Ornamental Bronzes



INTERNATIONAL ART FOUNDRIES

545 Fifth Avenue New York
Formerly, Pearson, Priessmann, Bauer & Co.

STUDIO FOUNDED
1840

IN NEW YORK
SINCE 1907

Restoration of Paintings

M. J. ROUGERON

101 Park Avenue New York

Member: American Artists Professional League
and Antique and Decorative Arts League

Maurice H. Goldblatt Art Expert

Whose attributions have been officially accepted by the directors of the greatest galleries of Europe, including the Louvre, Paris; Dorio-Pamfilio Gallery, Rome; Royal Gallery, Bologna; Imperial Gallery, Vienna, will authenticate and appraise paintings for our clients.

Fees commensurate with the value of the paintings

Correspondence Invited

BRYDEN ART GALLERIES

318 S. Michigan Ave., Chicago

Chev: Prof. P. FARINA

EXPERT RESTORER OF

"OLD MASTERS"

AND AUTHORITY ON THEIR AUTHSHIP

1350 South 51st St., Philadelphia

RESTORATION OF PAINTINGS

Hundreds of References on File for Inspection

CHAS. CHIANTELLI

509 Lexington Ave., bet. 51st and 52nd Sts.
PAINTINGS Tel. Plaza 1569 FRAMING



Pensive Athena
In the Acropolis
Museum, Athens

CAPRONI CASTS

have been purchased by Museums, Schools, Architects and Art Lovers for nearly a century because:

They are faithful copies of the originals. Only superior craftsmanship is employed.

Our collection is the largest of its kind in the world. Our fully illustrated catalog of ancient, medieval, and modern subjects is a valuable reference book of sculpture. Sent postpaid for \$1.00. Your copy will be mailed at once. Make checks payable to P. F. CAPRONI & BRO. Inc.

Galleries & Offices—1918 Washington St., Boston, Mass.
Contributing contemporary sculptors include: Lorado Taft, Cyrus E. Dallin and Bryant Baker.

A Roman Copy



Statue of a Greek Woman.

In the early part of the Vth century B.C., when the archaic art of Greece had nearly completely flowered into the classic, one of her sculptors carved a beautiful statue, probably for a temple. Centuries after, when the Romans ruled the world, their sculptors made copies of it. No modern eye has seen the original. It has probably perished. But one of the Roman copies, largely fragmentary, is in the Berlin Museum and is known as "Veiled Woman." Another, headless, and called "Demeter," is in the Palazzo Ducale at Venice. Now a third one, marvelously well preserved, carved in marble a little more than life size, has been found on the site of ancient Lappa, in Crete, and is now installed in the little museum at near-by Retimo. This copy, Roman and a bit clumsy, is so beautiful that one wonders what the original must have been like!

Essence of Intolerance

Jacob Epstein's retort that the man in the street is a fool so far as art is concerned, in response to the scorn of Londoners who viewed his "Day" and "Night," called forth the following editorial comment in the *San Francisco Examiner*:

"Calling names is a time-honored routine

for getting nowhere. Inability of the man in the street to appreciate Epstein is no great discredit to either of them. They do not understand each other. They do not want to understand each other. And they would probably be no better off if they did.

"However, such squabbles are inevitable. Every self-respecting man is convinced that his own eye for beauty is not only good enough for him, but good enough for everybody else. And when his taste is questioned he cannot help feel that something is wrong—with the other fellow."

Pissarro at Last

Commemorating the 100th anniversary of the birth of Camille Pissarro, dean of the Impressionists, the French Government has joined with the art firm of Bernheim-Jeune in putting on a retrospective exhibition of his work at the Orangerie of the Tuileries. This is the first time that the nation has given Pissarro official recognition. It is the most comprehensive showing of the artist's work yet assembled, comprising 140 oils, 6 water-colors, 8 drawings, 15 pastels, 30 gouches and 80 etchings, with landscapes predominating. They are loaned by the Pissarro family and by German, English and Spanish, as well as French, museums, dealers and private collectors.

Alvan F. Sanborn wrote of the show in the *Boston Transcript*: "This governmental participation proclaims Pissarro authentically a great painter. It constitutes an unequivocal right-about face. It is a much-belated access of remorse—if so soulless an entity as the State may be said to experience remorse—for a long period of inexcusable indifference. The State, so far as anybody knows, never gave Pissarro the slightest lift on his artistic way, never bought from him an oil, a water-color or an etching, and never authorized him to sport in his buttonhole a bit of red ribbon, to say nothing of conferring such an honor as membership in its Academy of Fine Arts. . . .

"Pissarro is entitled to be regarded as the patriarch of the impressionistic movement and its motive force. In an unobtrusive way of his own, he was the animator, the inspirer, the unfailing source of counsel and encouragement."

Concerning the movement as a whole Mr. Sanborn wrote: "Never, perhaps, did a group of artists with a genuine message have greater difficulty in delivering it than did the little band of ardent experimenters and innovators, known, for want of a better name, as the impressionists. If the outstanding impressionists—save Sisley, who died at sixty—lived to savor success, it was because they lived longer than the ordinary run of men. Pissarro, for instance, reached seventy-three, Renoir seventy-eight, Monet eight-six and Guillaumin eighty-seven. Otherwise, they would have died in a close approach to destitution, so long were they in realizing upon their efforts. And the art dealer who championed them throughout their period of struggle, and who, thanks to them, was very wealthy when he died at the rare age of ninety, would have left practically nothing had he passed away at fifty-five and would have been remembered, if at all, simply as the man who had been ruined by his devotion to the impressionist cause.

It is worth recalling, perhaps, that it was America saved the day for him and for his

Defense!

Arms have been taken up by A. G. Pelikan, director of Milwaukee Art Institute, against those who look upon modern art as something brutal, degenerate and negroid. Mr. Pelikan, in a symposium about modern art in the *Milwaukee Journal*, said:

"During the quaternary period primitive man gave expression to his creative urge by scratching and drawing on the wall of his caves, pictures of bisons, reindeer, and other animals. Not having been influenced by the camera, the classical tradition, or absolute rules or standards in art, he created works of art which rank among the greatest drawings ever made and which bear comparison with the fine animal studies of modern artists. The Assyrian bas relief of a wounded lion, for example, is one of the greatest representations of a wounded animal ever portrayed in spite of its lack of photographic realism or absolute adherence to the laws of anatomy or perspective.

"An extremely difficult thing for the person who dislikes all modern art is to overcome the stubborn adherence to a set of notions which have probably been acquired 20 or 30 years ago and which prevent anything new or different being received. Often the word 'beauty' is introduced in criticizing modern works of art; but beauty cannot and will not be pigeonholed into one narrow little compartment, and a work of art may evoke other emotions than sentimental ones, and still be a work of art. The attitude of too many people is one which expresses itself as follows: 'I don't know anything about art—I know what I like and you can't make me like this.'"

Gilbert Heads Architects

Cass Gilbert, chairman of the International Congress of Architects, will head the American delegation to the international meeting of architects at Budapest, September 7 to 14.

proteges. Durand-Ruel was on the verge of bankruptcy when he founded, in sheer desperation, a New York branch, promptly patronized by open-minded American collectors, notably the Havemeyers, which permitted him to wait calmly for better days in France."



Preferred by those who are sensitive to distinction and beauty in their environment and appreciate superiority in service and cuisine.

Ambassador

PARK AVENUE at 51st STREET
NEW YORK

NEWHOUSE GALLERIES

PAINTINGS
OLD MODERN

NEW YORK: 11 E. 57th ST.

ST. LOUIS: 484 N. KINGSHIGHWAY

YUNT ART GALLERIES

AMERICAN
AND
FOREIGN PAINTINGS

1026 Baltimore Avenue

KANSAS CITY

MISSOURI

Schultheis Galleries

ESTABLISHED 1888

142 FULTON ST., NEW YORK

P Original
PAINTINGS

By American and Foreign Artists

Mezzotints :: :: Etchings

Milam Galleries

1142-3 Milam Building

PORTRAITS—PAINTINGS—ETCHINGS
ARTISTIC IRON

SAN ANTONIO

TEXAS

INTERNATIONAL ART CENTER OF ROERICH MUSEUM

Exhibition of
TIBETAN BANNER PAINTINGS
and RUSSIAN IKONS

July 10th to August 10th

Open daily from 10 a.m. to 5 p.m.

310 Riverside Drive

New York City

THE ART DIGEST'S advertising columns
have become a directory of America's de-
pendable art dealers.

Junk!

When Florence Wieben Lehre of the Oakland *Tribune* wants to say something very emphatic about art in that city she usually leads up to it with 200 or 300 words of philosophy or vivid human experience. So the other day when she wanted to congratulate the city that its municipal gallery had so far escaped possession by gift or purchase of ancient pictures and art objects that had no aesthetic value when they were made and which are now merely old things that have no use whatsoever, she began:

"What would we say if an association of our worthy citizens decided that American automobile manufacturing needed encouragement? If said organized citizens aimed to purchase all the wheeled contrivances of the past, and assemble them in be-labelled and be-cataloged collections enshrined in palatial buildings? And if our well-meaning citizens became still more encouraging by devoting all the wealth that could be raked and scraped together to the purchase of antique automobiles? And then, to add to the ridiculousness of the idea—suppose such an organization was so admired that others all over the country 'followed suit,' until every city and town in the nation supported its imitation?"

"Foolish? Certainly. But is it any sillier than the widespread collecting of objects for morgues of art—our 'great' art museums that kneel to past, and the past only?"

"The 'kow-towing' to rarities in art is less forgivable than would be the theory that all the cracked, rusty vehicles of bygone days were holy masterpieces, and that all of the bright, chromium-plated, 'slinky' machines of the present are unworthy company for the 'one-hoss shay'—for the old-time 'one lunger'."

"What is the matter with human intelligence where art is concerned? Why does the general public insist upon age and decay rather than youth and vitality in art galleries?"

Goldblatt Wins Degree

Maurice H. Goldblatt, violinist, composer and art authority, has received the honorary degree of doctor of music and art from the Chicago College of Music. Mr. Goldblatt was also honored by the French government in 1927, when he established the authenticity of four paintings hanging in the Louvre.

Pascin the Suicide

What do I hope for, Death, that I should be

So eagerly your lover in my prime? I see
How false my colors rhyme, yet every fool
Has signed a canvas of the Pascin school.

I retch with pity for humanity
And retch again that some shall pity me.
But if the heart of man were brave, were good,

What thing would make it happy? What
thing could,

Since happiness is that bright fish that dies
Being captured; is truth soon turned to lies?
Sameness is all of love's variety,
Beauty ceases to flex the venal knee.

I have tried life, harlot I despise,
So Death, I turn to read your dark bright eyes.

—Inez Cunningham in Chicago "Post"

Dr. Thompson



Dr. William O. Thompson, by Erwin Frey.

Edwin Frey has just completed a heroic portrait statue of Dr. William Oxley Thompson, noted educator and from 1899 to 1925 president of Ohio State University. The statue, which is the gift of the classes of 1923, '25, '26 and '28, will be placed on the campus at the east side of the library. It is in bronze, 11 feet high and presents the doctor in full regalia, carrying a scroll in his left hand.

Adding to the value of the gift is the fact that Dr. Thompson is still living and can enjoy the honor conferred on him.

PACKERS & SHIPPERS

of Works of Art, Antiques, etc.
to U.S.A. and all countries

PITT & SCOTT, Ltd.

PARIS LONDON
16 Place Vendôme 90 Regent Street, W.

(Firm established in 1876)

Established 1700

CHENUE

Packer of Works of Art
NATIONAL MUSEUM

Paris London New York

Shipping Agent

5 Rue de la Terrasse, Paris

Cable—Chenuter, Paris XVII

R. LERONDELLE

PACKER AND AGENT
for the Carnegie Institute, Pittsburgh, the Art
Institute of Chicago, etc.

76 Rue Blanche, Paris IX

Cable Address: LERONDELLE—PARIS

Encouraging

The Art Association of New Orleans announces the sale of "Nature Morte," a small still life by Pablo Picasso, from its recent show of modern French art at the Isaac Delgado Museum, for a price said to be in excess of \$1,000. The French exhibition was severely, even violently criticized, by the local press with the Picasso bearing the brunt of the storm. Now at the close this sale—the most important made in the museum this year—takes place, materially encouraging the officers in their effort to bring representative and unusual exhibitions to New Orleans.

"Frankly," said Dr. H. W. E. Walther, president of the Art Association, "we were experimenting when we brought the modern French exhibition here from California. We were exceedingly doubtful whether

New Orleans art-lovers would welcome such a radical type of show and its first reception by the press and the general public was by no means encouraging. We were told that we had made a great mistake in bringing to this conservative city, work of a school about which people everywhere are divided into two hostile camps—some who cannot tolerate it, while others admire it, perhaps extravagantly.

"I am certainly gratified to find that there are those among us who are open-minded and have the courage to admire, and acquire, the works of art which represent the forward movement in the aesthetic field, thus holding up the hands of our exhibition committee, which has adopted the broad policy of endeavoring to make our schedule represent many widely different types of work, regardless of individual preferences.

"This is the policy we intend to pursue

in the coming year. We would rather have a few important shows, truly representative, than a large number of mediocre ones. The generous purchase of the most important picture in the last exhibition will go far toward making our committee feel they are justified in bringing here the work of important painters."

Rembrandt's Famous Etching

The famous etching known as "The Hundred Guilder Print," by Rembrandt, has just been hung in the print gallery of the Chicago Art Institute. The actual title is "Christ Healing the Sick." The description "Hundred Guilder Print" was given to it because when Rembrandt sold impressions of it from his plate, they brought the sum of one hundred guilders, equivalent to sixty dollars. A good first-state proof is now worth \$50,000.

Win Sculpture Honors

Joseph Cappolino and Walter Yoffe, both of New York, are the winners in the architectural sculpture competitions, held under the auspices of the Beaux Arts Institute of Design. They are students of Cooper Union, Cappolino being a house painter and Yoffe, a dye worker.

The Artist's Heritage

Art? Art is one of the things that have flowed in to fill the vacuum created in the popular mind by the decay of established religion. The priest, whose confessional functions have passed to the lawyer and the doctor, has bequeathed his mystical prestige, his dignity as a guardian of the sacraments, to the artist."—Aldous Huxley.



"Twilight" by William H. Singer, Jr.

Paintings of Norway

Which "suggest the rest, the quietness of the gigantic nature in which mortal man can still find himself."

By William H. Singer, Jr.

FRANS BUFFA & SONS 58 WEST 57th ST., NEW YORK
AMSTERDAM, HOLLAND

Metropolitan Galleries OLD AND MODERN PAINTINGS

English and French Portraits and
Landscapes of the 18th Century

SELECTED BARBIZON and
AMERICAN PAINTINGS

578 Madison Ave.

New York

Opposite American Art Galleries, corner 57th St.

ALBERT ROULLIER ART · GALLERIES

specialists
in
fine prints
both old and
modern for
amateurs
and
collectors

414 South Michigan Avenue
CHICAGO

Morton Galleries 49 West 57th St., N. Y. C.

Paintings by YOUNG AMERICANS

Photography as an Art

The exhibition of the sixth International Annual Exhibition of Pictorial Photography at the Art Institute of Seattle continues to attract both the photographers and the general public. Although the flavor of the exhibit seems somewhat foreign, one really visits the entire photographic world. The photographer stands valiantly proud of his art and his medium; mediocrity is not countenanced, and one is not conscious of an inferiority complex on their part in reference to the other arts. Unlike the painting artist, the photographer labors under the insuperable handicap of being unable to eliminate from his picture everything that he considers extraneous and undesirable.

Aside from the pleasure given by the photographic exhibit, is the educational value from the standpoint of what can or cannot be beautiful, in many instances changing a negative reply to one in the affirmative. For example: an answer in the negative would greet the question, "Are wash tubs beautiful?" But H. S. Hoito's print of "Tubs" with sunlight flickering through a latticed doorway is extremely attractive besides being an interesting play of line against line, curve against curve. Similar instances exist throughout the exhibit where the photographer has used

such mundane and sordid subjects as smoke stacks, phonograph records, beer casks, decoy ducks and even linen collars.

The prints, especially the moderns, manifest not only a freedom from restraint but a great dignity of purpose that is refreshing.

How It's Done

An elderly and timorous lady, visiting New York from Boston, was done in by the crash and commotion of the city and retreated to the Metropolitan Museum. She wandered about there—not looking, just trying to compose herself. Later she realized with a start that she had been staring at an Early American lowboy and that a guard had halted ominously near. This frightened her. Her first thought was that the guard suspected her of plotting a theft. She decided to say something casual and disarming. She said: "You know, I'm interested in that lowboy!" The guard just looked at her. So she rattled on: "You see, I have one just like it at home . . . I expect I'll will it to a museum . . . The Boston Museum probably . . . I live in Boston . . ." The guard unexpectedly showed signs of deep interest. "Don't do that, lady," he protested. "If you want publicity, give it to the Metropolitan."

—The New Yorker.

Baltimore Attendance

Since the Baltimore Museum moved into its beautiful new building in Wyman Park attendance has jumped in a startling fashion. During 1929 the total was 81,824 as compared to 27,077 in 1928 in the old building. From January to May 1930, 66,807 people visited the galleries, making a grand total of 148,631 since the new building was opened in April 1929.

A Definition

Art is essence as distinguished from the husk.—Don Corley.

A Ronnebeck Gift



"Madonna and Angels," by
Arnold Ronnebeck.

Arnold Ronnebeck, born in Nassau, Germany, 45 years ago, is now a notable influence in American art. A man of ceaseless energy, he had scarcely become an American citizen when he branched out from his profession of sculptor and began lecturing and writing on art, mainly in explanation of the modern movement. A fourth activity was added when he became director of the Denver Art Museum. At the present time he heads that institution, acts as critic for the *Rocky Mountain News*, lectures, and is active as a sculptor.

Recently Mr. Ronnebeck presented the work pictured above, a "Madonna and Angels," to Bethphillah Fourth Moravian Church in New York. It is the plaster model for the reredos he made for St. John's Cathedral in Denver.

LUSCOMBE CARROLL

(Established 1898)

Paintings—Water Colors
of the
Finest Quality

18th Century British Portraits
a Specialty!

THE CARROLL GALLERY

28, St. James's Square
London, S. W. I.

Telegrams
Carolling, London

Telephone
Gerrard 2863

THE Fine Art Society

148 New Bond St., London, W. I.

Established 1876

FINE ETCHINGS

By Old and Modern Masters

including

Rembrandt, Durer, Brangwyn, Cameron,
McBey, Griggs, Briscoe, Hoyton, Wedgwood,
Zorn, Whistler, Brockhurst, Austin MacLeod,
etc.

Catalogue on Application

CABLE: FINART, LONDON

GODFREY PHILLIPS GALLERIES

Old and Modern Masters

43-44, Duke Street, St. James's, London

TURNER

INDEPENDENT GALLERY

OLD AND MODERN MASTERS

7a Grafton Street, London

ALEX. REID & LEFEVRE, Ltd.

Fine Paintings by the
British and French Modern Masters
1a King St., St. James, London

THE LEICESTER GALLERIES

Leicester Square, LONDON

BEST MODERN ART

THE FRENCH GALLERY

Fine Pictures

158, NEW BOND ST.

LONDON

WALLIS & SON

MAX ROTHSCHILD

OLD MASTERS

THE SACKVILLE GALLERY
28, Sackville Street
LONDON W. 1

Dooming Ugliness

For two decades the filling station has been the despair of city planners and beautifiers. Together with its powerful ally, billboard advertising, it has done much to spoil the natural beauty of American highways and make them the hideous sight that so many of them are today. But now a beginning is being made to change this offending structure into a thing of beauty.

According to the *New York Times*, a large Texas oil company has placed an order with the architectural firm of Mathews & Short for 40 filling stations to be constructed after the Southern Colonial style, with round pillars, oval windows and low gables, and the Early American, embodying similar features. All yard equipment is to be placed underground. These stations are to be erected along the Atlantic seaboard, the beginning of a chain which will eventually reach from coast to coast.

The *Times* quoted C. W. Short, one of the architects: "Formerly any shanty was converted into a filling station. Now, to be acceptable to the neighborhood, the station must have some claim to beauty. A station of the best type, we find, frequently overcomes the objections of neighboring property owners to its erection.

"What we call the 'clothesline' type of station, that is, the type with fluttering banners strung all over the place, is passing away. Dealers are becoming convinced that such confused advertising does not bring results. A motorist looks at the 'clothesline' and is conscious only of a jumble of colors. A Boston woman told me recently that she drove several miles out of her way to patronize a certain station because it was such a pleasant looking house."

Trying Ranger's Idea

A score of years ago H. W. Ranger, then called the dean of American landscape painters, devised a plan for the education of artists as critic jurors. For this plan he had several artists of fairly equal ability paint a single subject, omitting signatures. The paintings were then judged by the artists and the one selecting the greatest number of first choice canvases was given the award.

The Oregon Society of Artists at its an-

nual exhibition at the Keller Art Studios, Portland, Oregon, decided to try out this idea. Accordingly 40 paintings of one subject, "A Tree in a Meadow," Ranger's "pet" subject, were entered, without signatures, and ballots cast. The canvases receiving the greatest vote were by:

Percy S. Manser, Clyde L. Keller, Maude Wanker, Edyth G. Ellsworth, C. S. Gordon, Harry Schaeffer, Colista Dowling, Mrs. Harold D. Marsh, Mrs. J. J. Patterson, H. T. Bohlman, H. M. Tomlinson and W. H. Drake.

Gonzales at Milam's

Xavier Gonzales came from Spain to Mexico City and later to the Chicago Art Institute in order to become better acquainted with the ways of art. Recently he won the third prize in the national competition for murals on the subject "The Dynamic of Man's Creative Power" for installation in the Los Angeles Museum. Mr. Gonzales is credited with having done much to keep young Mexicans as well as Americans of the Southwest interested in art.

At present the Milam Galleries of San Antonio, Texas, are showing a group of 42 water-colors by him dealing with the Mississippi River and near by bayous.

Portrait

Raise your head a little, sir, . . . so.
Now I can catch the vicious gleam in your eyes.

*How perfectly your ears are shaped
To steal others' hard-earned secrets
And turn them into dollars.*

Your nose resembles the proboscis of a panther,

*Quick to scent out the meek and feeble
For ruthless destruction.*

*And your thick, ugly lips are tightly shut,
As if you had just issued a merciless command*

*That will cause hundreds of workers
To sweat for your sweets. . . .*

*God, if I could only paint what I see!
But no—for the moment I forgot*

That a handsome sum awaits me

As soon as I produce a portrait

Worthy of the admiration

Of even your children's children.

—Irving H. Rolling in *New York Herald Tribune*.

Fur and Art

From soap to fur—all seek to promote art. No sooner does the art world subside from the furore attending Procter & Gamble's huge soap sculpture competition than there comes news from Leipzig of an international exhibition of art as it pertains to the fur trade, put on by the great "I.P.A.," the German Internationale Pelzfach-Ausstellung (International Fur & Hunting Exposition). The exhibition is non-commercial and brings together for the first time in history exhibits tracing the development of the chase from primitive times to the present.

No more fitting place for such a show could be found than the city of Leipzig, noted since the Middle Ages as a center of the fur trade. Here in the modern "I.P.A." halls of glass and structural steel will be shown until September 30, furs from all over the world, hunting weapons, mounted animals, oil paintings and animal sculpture. In addition there are etchings, drawings, water-colors and hunting prints by many of the better known German artists. The outstanding individual exhibit is that of the late Wilhelm Kuhnert, famous for his paintings of living animals and his depiction of the imagined life of prehistoric centuries.

American Art in Venice

Walter L. Clark, president of Grand Central Art Galleries, has just returned after a trip to Venice where he participated in the opening of the American Pavilion of Art at the Venice biennial exhibition. The American building was erected and contributed by the Grand Central Galleries, and marks an important step toward the recognition of American art abroad.

As an inaugural showing in the new building, one hundred works by American artists were placed on view to continue until fall. Mr. Clark reports that the exhibition was well received.

New England Conference

The thirteenth annual meeting of the New England Conference of the American Association of Museums will be held in Hartford, Conn., on October 23 and 24, with the Wadsworth Atheneum and the Children's Museum as hosts.

MARCEL GUIOT

THE LARGEST SELECTION

of

RARE PRINTS

by

Old and Modern Masters

4, Rue Volney

PARIS

ZBOROWSKI

26, rue de Seine, Paris

Modigliani—Soutine—Kisling—Derain

Ebiche—Beron—Th. Debains

Richard—Utrillo

Ch.-A. GIRARD

MODERN PAINTINGS

1, Rue Edouard VII, PARIS

Galerie Th. Briant

Modern Paintings by

Bompard, Céria, Coubine, Sigrist,
Boshard, Léopold, Levy, Degaine, etc.

32, Rue de Berri Paris VIII.

Old Frames

Grosvallet

126 Bld. Hausmann Paris

M. & R. STORA
GOTHIC AND RENAISSANCE WORK OF ART
32, BOULEVARD HAUSSMANN, PARIS

Needed, Tolerance!

Last Spring Harry Braxton presented the Blue Four—Feininger, Jawlinsky, Kandinsky and Paul Klee—to Pacific Coast art circles with a series of one-man shows at his galleries. Here is how Merle Armitage, art critic of the Los Angeles *Record*, reacted to their art:

"No man's judgment exactly coincides with that of another.

"I like to think of all the world's people as standing upon a staircase, reaching hundreds of miles up into the clouds. Standing upon step 15 or 20 I look back at the world and everything in it and from my vantage point, it has a certain look, and my estimate of it is entirely honest.

"The man, however, who looks back at the world from step 2020 is just as honest in what he sees and in his reactions as I am, yet he sees a very different world.

"Are not many of our honest differences caused by the simple fact that no two of us can possibly see things alike? Inasmuch as no two faces are alike, no two brains are alike, each of us has a different background, a different set of experiences and a different point of view, for we have all journeyed over different routes.

"Let us not, therefore, completely hamper the innovator or completely dismiss that which to us is not significant. It may be another man's life bread. In no other field is tolerance more needed than in art."

Saint Nods to Public

A pedestrian who was passing the column which supports the statue of St. Januarius, the Patron Saint of Naples, looked up, and to his astonishment observed the Saint nod to him. In great perturbation he hurried away, but compelled by curiosity he returned to the scene, only to find the saint was nodding to the public in general.

It was then seen that a portion of the pedestal of the column, erected in 1637, had become detached, due to heavy modern traffic. The fire-brigade had great difficulty in dealing with the huge crowd which believed that the saint was conveying a mysterious message. Repairs are being rushed to ensure the Saint's stability once more.

Maryland Institute

The Maryland Institute, reproduced in the June number of THE ART DIGEST, was designed by Pell & Corbett in 1904-1905 and received the Medal of Honor of the New York Chapter A.I.A., at the Architectural League exhibit of that year.

A Hint in Spacing from a Rococo Master



Study for "Flight Into Egypt," by Tiepolo.

For the benefit of art students, THE ART DIGEST reproduces a drawing in bistre and wash by the grand old Italian Rococo master, Tiepolo (1692-1769), who helped usher out the Renaissance is a burst of ornamentation. It is a study for one of the scenes of his "Flight Into Egypt." It was the master's desire to subordinate his "narrative ideas to the decorator's viewpoint. The method by which this end was accomplished is made clear by the many preparatory sketches which have come down to us, evidences of infinite resource and perseverance."

The drawing is one of two by Tiepolo purchased by the Cleveland Museum of Art. It once belonged to Prince Alexis Orloff, whose collection has often been

praised by critics. He had purchased part of a very large group of Tiepolo drawings, two volumes of which, taken to England in 1852, are now in the Victoria and Albert Museum, and another volume of which is in the Morgan Library, New York.

"H. S. F.," writing in the Cleveland Museum's *Bulletin*, says: "A comparison with the time-honored tradition of previous centuries brings out the fact that the effort to make pertinent detail an integral part of a whole composition is the unique contribution of Tiepolo and the great later day decorators, in contradistinction to the ancients, whose details, charming and essential, are at the same time a distribution rather than a concentration of ideas."

Cincinnati's New Curator

Miss Grace McCann has joined the staff of the Cincinnati Museum as curator. Miss McCann spent three years of study and travel in Europe, working at the University of Grenoble, the Ecole du Louvre, and the University of Paris, after getting an M.A. at the University of California. Her book, "Le sentiment de la nature en France dans la première moitié du XVII^e siècle" has commanded favorable criticism.

"Finished"

A finished person is usually a very limited person.—Le Baron Cooke, in "Epigrams of The Week."

Droll

"Twixt optimist and pessimist
The difference is droll,
The optimist a Rembrandt sees,
The pessimist a Bol.

—Anonymous Subscriber.

PAUL GUILLAUME

First Class Paintings by

RENOIR, CEZANNE, MATISSE,
PICASSO, MANET, SEURAT,
DOUANIER ROUSSEAU, SOUTINE,
MARIE LAURENCIN, FAUTHIER
GOERG, UTRILLO, MODIGLIANI
DERAIN

FINE PIECES
OF ANTIQUE NEGRO ART

59, Rue La Boetie, PARIS

RICHARD OWEN

French 18th Century Drawings

15, Quai Voltaire, Paris

ART GOTHIQUE

L. CORNILLON

J. POLY & Co.

21, Quai Voltaire

Paris

NAZARE-AGA

PERSIAN ANTIQUES

3, Avenue Pierre I^{er} de Serbie.

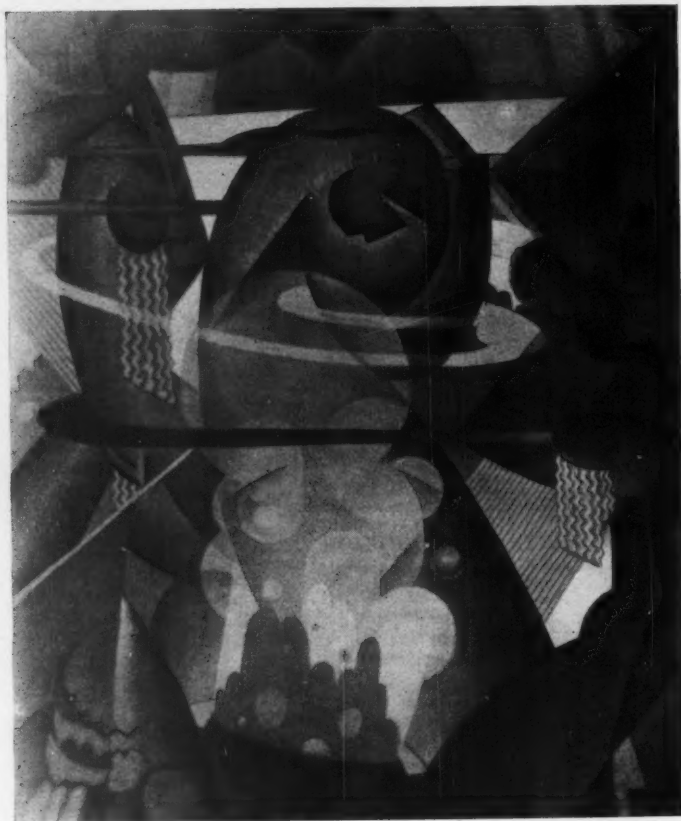
PARIS

BIGNOU

FIRST CLASS PAINTINGS

8, Rue La Boetie, Paris

"Touches the Nerves of the Imagination"



"Composition Four, Space Mood," Raymond Jonson.

THE ART DIGEST reproduces "Composition Four, Space Mood," by Raymond Jonson, Santa Fe artist. Mr. Jonson is one of the few artists mentioned by John Cowper Powys, in his chapter on "Culture and Painting" in "The Meaning of Culture," others being Rembrandt, Velasquez, Rubens, El Greco, etc.

His short array of names ends with this tribute: "The young Swedish painter of

Santa Fe, Raymond Jonson, is another modern whose work has an arresting element in which it can touch, so to speak, the nerves of the imagination with a tremor of that excitement which only genius can give. It would seem indeed a kind of treachery to the world spirit to allow our response to beauty to stop once for all and anchor itself by the well-worn wharves of the Old Masters."

Five Raphaels Appear

A Raphael is called for and five appear! "The Holy Virgin Mary, Baby Jesus Asleep, and St. John" by Raphael, dated 1542, was inquired for by a Roman newspaper in order that the dowry of Donna Silvia Piccolomini might be completed. In answer to the inquiry five Raphaels in different forms came to light. The pictures are almost identical and at least one of them is no doubt the work of the "divine" painter. Three came from Italy, one from England and one from Russia. Of the five, that owned by Count Gaudioso appears to be the most beautiful.

Art critics have yet to judge which is the lost Raphael.

A Rubens Discovered

Dr. Gustav Glueck, director of the Vienna Museum of Historic Art, has found a picture said by him to have been painted by Rubens at the age of 27. It is a life-sized portrait of Margaret of Austria, wife of Philip III of Spain. The picture bears the date 1604, but has no signature. Several

centuries ago the Court of Mantua, where Rubens worked for his patron Duke Vincenzo I of Gonzaga in the spring of 1604, presented it to the Austrian Court, where it hung unrecognized.

California

Before this issue of THE ART DIGEST goes to press, the editor, turning from its guidance for the first time in four years, will be visiting the real birthplace of the magazine, California. It was in California where the idea of THE ART DIGEST was conceived and the plans made, even though they were carried into effect in the East. And it is California which most appreciates the publication, judging by the circulation as compared with population. This was true even before THE ARGUS of San Francisco was combined with it. After an absence of four years, the editor again will obtain a first-hand impression of art in California. In his absence the editorial columns will be in charge of the associate editor, Peyton Boswell, Jr.

Medals

The first bronze medal to be issued by the newly organized national Society of Medalists is a hunting trophy by Laura Gardin Fraser. This organization is non-profit making, its sole purpose being the furtherance of this beautiful branch of miniature sculpture for its own sake. It numbers in its membership, sculptors, painters, architects, collectors and art lovers who are interested in developing the medallic arts and at the same time receiving a tangible personal benefit in the form of a growing collection of the best examples of medallic work. Headquarters are at the Art Center, 65 E. 56th St., New York.

Each year the society will commission two from among the best known American sculptors to execute a medal each. The design of the medals will rest entirely with the sculptor, leaving him free to create a medal worthy of his highest inspirations. The designs will therefore cover a wide range of general interest, such as natural history, sport, forestry, aviation and architecture, marking a great departure from any previously issued.

George D. Pratt, Robert W. de Forest and Alexander B. Trowbridge compose the organization committee and Herbert Adams and James Earle Fraser, the advisory board. The dues amount to \$8, covering just the cost of providing the medallions that are distributed to the members each year. Paul Manship will execute the second medal for this year.

Florence Davies of the *Detroit News*: "Medals if beautifully designed, have all the concentrated beauty of great sculpture to recommend them, yet one may encompass it all in the palm of the hand."

"The sculptors named in the list of founders are all safe and sane; so the medals may be counted upon to have a certain classic beauty. But the art of the medalist is such an ancient one that it is natural to think of it as being carried on in the traditional manner. It would be interesting to know what some of the moderns would do for their projects were they elected to undertake the designs some time."

Ulrichs Move

The Mabel Ulrich Book and Print Shops of Minneapolis have moved into new quarters at 1036 Nicollet Avenue, and are now affiliated with the Dudensing Galleries of New York. This gives the firm a monthly exhibition of paintings direct from the New York galleries. In addition they have their own print gallery as formerly.

The formal opening exhibition of the new gallery, which is being held during July, consists of paintings by Arnold Blanch; lithographs by George Bellows, Adolph Dehn, Wanda Gag, Richard Lahey and Emil Ganso; woodcuts by Rockwell Kent and Eric Gill; etchings by Picasso, Laboureur, Thomas Handforth, Levon West and Hans Kleiber.

Newton Galleries Closed

The Arthur U. Newton Galleries, New York, have closed for the summer, to be re-opened early in September. At present Mr. Newton is paying an extended visit to England and the Continent where he is making fresh acquisitions for his displays next season.

Orozco's Art

In San Francisco, the Courvoisier Gallery is showing a group of lithographs, reproducing details of the frescoes that Jose Clemente Orozco painted on the walls of the National Preparatory School of Mexico. Nadia Lavrova, art critic of the San Francisco *Examiner*, writes of Mexico's leading muralist:

"Of all Mexican painters whose work bears evidence to the creative urge in their country, Orozco is the least influenced by any cults or schools. He says of himself that he has refrained to steal from the Indian and to borrow from the European. Each epoch has its own cycle of art, and the momentous revolutionary epoch through which Mexico is passing demands a new expression.

"However, echoes of the vanished races of Mexico are found in Orozco's murals. For he does not deny that he is deeply moved by the wall paintings left by the Mayas on the sides of truncated pyramids older than Egypt's own. The truncated cone often appears in his paintings, as do the cubistic forms of the ancient Pueblo dwellings. It has been said of Orozco that he is a modern without being a modernist.

"His representations are often painful and violent, but saved from being brutal by a great pity and a great love. Nor is Orozco uninfluenced by the dynamic force present in the Colossus of the North. The sources of his inspiration lie deep in America's history and tradition. He is an American painter par excellence."

And Ford Paid It

Henry Ford has bought for \$1,500 the second printing press to be brought from England to the American colonies. It was first installed at Williamsburg, Va.

An amusing incident marked the sale. Mr. Ford paid \$1,000 more for it because a southern newspaper editor was "too busy" to erase the letter "f."

The press was originally purchased by H. W. Kronheimer at auction for \$10. He sold it for \$20, and it changed hands several times, finally landing in a printing office at Boynton, Va. Upon a salesman's suggestion the owner wrote to Mr. Ford, and received an immediate reply, asking for particulars and the price. Particulars were easy, but the price was perplexing. Fifty dollars? Perhaps. "Fif-" wrote the editor. Not enough! Five hundred would be better. But he would have to rub out that "f" and substitute a "v." Too much trouble. Make it \$1500. He did. Mr. Ford sent his check.

The press now reposes in Mr. Ford's museum at Dearborn, Mich.

Ogunquit Holds Annual

The galleries of the Ogunquit Art Center, situated in the picturesque little fishing village at Perkins Cove on the Maine coast, are once more filled with the paintings and etchings of the society's annual. The works of about 70 artists are included. A jury composed of Charles Woodbury, Abbott Graves, Gordon Grant and Nunzio Vayana will award the Art Center prize at the end of July.

Revives the "Glory That Was Rome"



Roman Bath, Designed by LeRoy D. MacMorris.

Time turns backward within the walls of the newly constructed Roman bath which LeRoy Daniel MacMorris, American artist, recently completed on the estate of Colonel and Mrs. H. H. Rogers at Southampton. Here one leaves modern New York and Long Island behind for the Pompeii of 2,000 years ago. The solid pride of Rome and the restrained delicacy of Greece blend together here as they once did at the foot of Vesuvius on the shores of the Bay of Naples. A Caesar himself might have been content with this rich arrangement of colored marble and fanciful designs.

This is said to be the largest private swimming pool in the United States. The artist was responsible for covering some 5,000 square feet of wall surface and 2,000 square feet of floor space. The decorations are painted directly upon the walls since canvas, at first considered, would not give the proper texture to the painting. Mr. MacMorris also had to orient a system of decoration some 2,000 years old with modern

engineering devices, accentuate the work of the architect, and blend the entire interior, by means of his painting, into a single artistic whole.

Reproduced above is a view of the pool showing the treatment of pillars and frieze. The frieze is of jade and turquoise blue, carrying the classic acanthus scroll in gold. Capitals are black and antique green. Fluted Sienna marble surmounts an apricot-colored base embellished with white birds among pale green foliage. Mosaic mural panels cover the side walls.

Mr. MacMorris returned to New York from Paris about a year ago to exhibit a collection of decorative screens at the Durand-Ruel Galleries, New York. From August 18 to 29, a group of his screens will be on view at the Cushing Memorial Galleries, Newport. W. & J. Sloan's of New York will begin a series of exhibitions early in October with a showing of Mr. MacMorris' works.

His Daughter Did It

A bust of Bishop William Lawrence, son of the founder of Lawrence College, Appleton, Wis., is the gift of a trustee to the college. The bust is the work of his daughter, Marion Lawrence Peabody, who has won a name for herself in the field of art through her water colors and sculptures. Amos Lawrence, father of the Bishop, founded Lawrence in 1847. The bust was on exhibit in the California Palace of the Legion of Honor in San Francisco as a part of the exhibition of contemporary American sculpture.

Ohio Women Plan Tour

The fifth annual circuit exhibition of works by Ohio-born women, will begin its tour this fall, visiting many of the principal cities. Direction will be under the Art Division of Akron and Summit County Federation of Women's Clubs with Miss Charlotte M. Hoff acting as chairman.

Error in Attitude

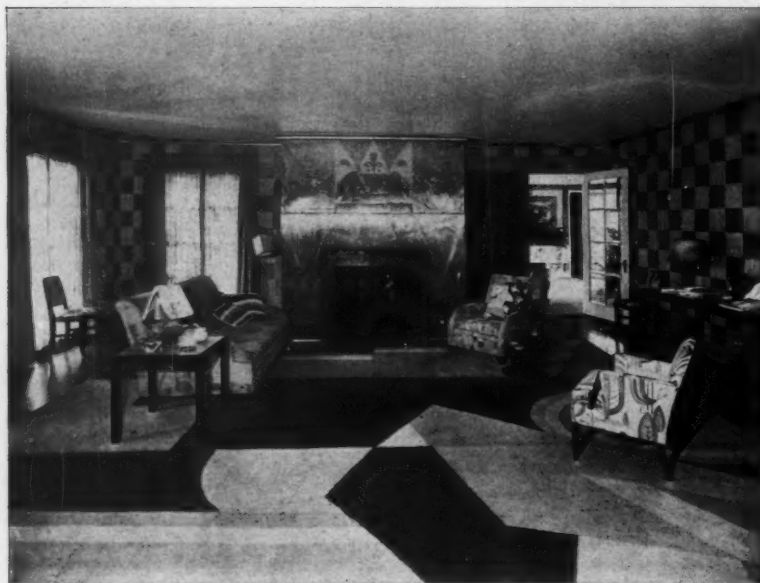
Diana Thorne, etcher, writes as follows in the course of an article in the *Print Letter* of the Print Makers' Society of California:

"I find that a lamentable thing among so many students who have come under my observation, and whom I have encountered in schools, is the belief that all that is required to make them excellent etchers is a perfect training in craftsmanship—an experience gained in needling, the acid bath, the biting, re-biting, etc. It is with the greatest difficulty that one can convince them that this is the very least of the game.

"It is with difficulty one induces them to see the analogy offered in the observation that their ability to write or chatter rapidly, with full and complete comprehension to their fellows, does not imply intelligence, wit or literary ability. As well one might say that the ability to use the typewriter or the pen makes a writer of outstanding merit. What is said on the plate through the line is what really matters."

In the Realm of Decoration and the Antique

Public Must Pay for Value Received?



"Autumn," Winold Reiss.

For the past two years Ralph M. Pearson has been designing and producing rugs in cooperation with such artists as Buk and Nura Ulreich, John Storrs, George Biddle, Henriette Reiss and Winold Reiss. A traveling exhibition of these works is now being arranged for this fall. Its object is to present the pick of hand and machine produced rugs and textiles which are designed by artists who have the experimental attitude and are trying to work out an American style to meet the needs of American homes.

Because it is physically impossible for the artists to produce rugs to loan the public for educational and amusement purposes and at the same time carry on the necessary experimental work, a rental fee will be charged wherever the collection is shown. Mr. Pearson holds that adventurous products which frankly were not created to meet the usual buying demand but have an educational or entertainment value because adventurous artists were back of them, should have these values recognized and paid for by society.

"If the public," said Mr. Pearson, "will pay for its own instruction and entertain-

ment then a way is found of financing the experimental type of production. . . . We should have advanced production if we are ever to evolve a national style or escape the all-powerful pressure of the average taste on manufacturers and retailers for average quality production—which pressure business institutions can not afford to ignore. The creative artist is an educator through his work whether he wants the job or not. The point is he can not produce works of art and educate the American nation free of charge."

Reproduced above is the hand-hooked rug, "Autumn," by Winold Reiss. This is an example of what Mr. Pearson calls an architectural rug. It plays irregular angular and curving space divisions against the regular rectangular and curving spaces of walls and furniture—a "visual foil for furniture." It was assembled by Frances T. Miller, Inc., and produced by Ralph M. Pearson.

Ford Buys Landmark

Henry Ford has purchased Rose Cottage, a stone house built in Chedworth, England, in the fourteenth century, and had transplanted it to American shores. The cottage, weighing 475 tons, was carted in sixty-seven wagons to Foss Cross station and carried by special train to the docks at Brentford, England, where it was packed in boxes and bags and brought here on the steamship *London Citizen*. The cottage will be re-erected at Dearborn, Mich.

The *Brooklyn Eagle* quotes Sir Hilton Young's view on such exportations:

"It is an outrage on the strongest, most intimate feelings of every man and woman who loves his or her country that these treasures of tradition, history and beauty should be thus exploited. There is something which transcends the mere right of private ownership."

Returned

One day in the little Fifteenth Century village of Lavenham, in Suffolk, England, the old Wool Hall was demolished and loaded onto motor trucks, which left for Liverpool. Villagers were told that it was on its way to America to be re-erected on the estate of an American millionaire. That night, while the village fathers were wondering what was to become of their historical little town, they saw their Wool Hall returning on the trucks. The purchaser of the old building had relented at the last minute and decided to return it to the site it had occupied for 500 years.

"Now," said the *Christian Science Monitor*, "a London architect, Percy Green, has bought a number of the houses to save them from exportation. His aim is to revive the ancient glory of Lavenham. In co-operation with the Society for the Protection of Ancient Buildings, he intends to awaken interest in the village and to arouse public opinion to protect it."

Arnold's Desk

Under the caption, "No Traitor Owned This Desk," the War Department makes known the results of its investigation into the ownership of the historic desk, used at one time by Benedict Arnold and which was presented to West Point a short time ago by Helen M. Denton of California. The relic originally belonged to Col. Beverly Robinson, a close friend of George Washington, who in 1750 built a home on the Hudson just below West Point. Later it passed to Mrs. Denton who gave it to the academy through the New York State Officers Club of the Revolution.

"The desk was used by every commanding officer at West Point in this Revolutionary period," the War Department said. "Generals Parsons, Heath, St. Clair, McDouglas, Greene, Patterson and Aaron Burr all sat there to write private and official correspondence. Washington was often at West Point after 1780 and his utilization properly identifies the desk as an article suitable for a position of honor in the West Point museum."

Drum of the Kentish Guards

A drum, used by the Kentish Guards, an organization formed during the American Revolution and still in existence, is owned by Albert Harrington, Springfield, N.J., a direct descendant of a member of the original corps. The shell of the old drum, made in 1774, is in excellent condition.

RALPH M. CHAIT

600 MADISON AVENUE
NEW YORK

*Ancient Chinese
Works of Art*

Dealing in Chinese Art Since 1910

EXPERTS: Accredited by Great Museums
and Connoisseurs:

CATALOGUERS of many Famous Collections

PLASTER CAST STUDIES

Send for Illustrated Catalog
144 pages. \$1.00

FLORENTINE ART
PLASTER CO.

2217 Chestnut St., Philadelphia

THE ANTIQUE SHOP

45 MECHANIC ST., FITCHBURG, MASS.
WANTED—OIL PAINTINGS
by E. Savage

Antiques

Wrought Iron



Early American Coffee Mill,
dated 1792.

An exhibition of early American and European wrought iron is being held at the Newark Museum. Several hundred examples from the collections of Albert H. Sonn, Walter E. Irving, W. Gedney Beatty, Francis R. Garvan, Todhunter, Inc., Alexander McMillan Welch and the Metropolitan Museum are on view during the summer.

New England, the Pennsylvania German country, New Orleans, and Charleston, S.C., of Colonial and Federal times are represented. European and Oriental pieces are displayed to show derivations of American design in wrought iron. There is a large selection of hand-wrought hinges from American Colonial buildings, iron grillwork, candlesticks, and a number of lamps. A Colonial kitchen with a collection of utensils is a feature of the exhibition. Among the utensils, an iron coffee mill bearing the date 1792, a Colonial plate warmer, wafer and waffle irons, and many spits are interesting items.

SERGE ROCHE

THE FINEST COLLECTION OF
Old French Frames

4, Rue Victor.Masse, Paris

ANTIQUE TAPESTRIES ANTIQUE BROCADES WORKS OF ART

Alphonse L. Lobencon

578 Madison Ave., New York

Plaza 3769

PARIS

MONTE CARLO

Among the Print Makers

Americans Rival English in Wood Cuts



Illustration for Rabelais, Howard Simon.

Reproduced above is Howard Simon's wood-block illustration for Rabelais taken from the Woodcut Annual for 1930. Mr. Simon has lately illustrated Theophile Gautier's "Mlle. de Maupin" and Voltaire's "Candide," both for Ives Washburn. He has also nearly finished, after three years work, a block book of the "Song of Songs," in which both the text and the illustrations will be engraved on wood.

John H. Culley wrote: "The work of artists like T. W. Nason, Simon, Howard Cook, Wanda Gag, is not only the equal of anything English in point of technique, but in many cases clearly superior in vitality and significance. I mention only a few, and not among them Rockwell Kent or J. J. Murphy who are producing wood engravings equal to any that exist, in power and energy."

Northwest Print Makers

The second annual exhibition of the Northwest Print Makers was held at the Henry Galleries, University of Washington, Seattle. Judging from attendance and the number of prints shown, the exhibition was even more of a success than the one last year. Although no plan for associate membership has been worked out, the society, through the kindness of print lovers

in the Northwest, is able each year to offer several purchase prizes. The 1930 prize winners are:

Thomas Handforth, "Opistat"; Charles Heaney, "From a Window"; Elizabeth Cooper, "The Picnic"; Eloise Wilson, "The Worm"; Samuel Chamberlain, "Canterbury"; C. M. Capps, "High Note"; Makie Kushi, "Lilies."

PICTURES

FOR PERFECT
CLASS MEMORIALS



COLORFUL PERMANENT
INSPIRATIONAL

Special illustrated circular prepared for graduation
classes mailed upon request

Brown-Robertson Co., Inc.
Educational Art Publishers

424 Madison Avenue 302 Palmer House Shops
New York Chicago

VISIT EUROPE IN PICTURES



With the UNIVERSITY PRINTS you can traverse the Continent and see the buildings and paintings that have become famous through the years. Better still, you can have these pictures with you always and travel whenever the spirit moves you.

Write today for our catalogue
sent free on request.

UNIVERSITY PRINTS

Box J

NEWTON, MASS.

MABEL ULRICH'S

BOOK AND PRINT GALLERIES

Books—rare and usual

ETCHINGS AND OTHER PRINTS. IMPORTATIONS
MINNEAPOLIS.....1036 NICOLLET
ST. PAUL 374 ST. PETER ST.
ROCHESTER21 1st Ave. S.W.
DULUTH 9 SUPERIOR ST.

Prints

At Hingham



"The White Church, Hingham,"
A. Hugh Fisher.

A. Hugh Fisher, English artist, who some years ago had a commission to go as government artist to all parts of the British Empire and bring back sketches in color for reproduction in government work, recently paid a visit to New England. What this Englishman found in New England may be seen at the third annual summer exhibition of prints at the Print Corner, Hingham Center, Mass. The dry-point reproduced above shows the village church of Hingham as drawn from the window of the Print Corner.

Another artist whose work is featured in the summer show is Elizabeth Norton. Miss Norton is represented by block-prints and etchings of animals and landscapes. Included also is a group of etchings by Roi Partridge, well-known California artist and professor of art at Mills College.

Print Competition

Artists are invited to compete in the print exhibition which will be held at the Cleveland Museum of Art under the auspices of the Print Club, from March 15 to April 19. This exhibition will be comprised of unpublished prints, in any medium, from which a jury will select one to be used as the Print Club publication for 1931. The club will pay the artist \$1,000 for the exclusive right to the plate. All other prints will be placed on sale.

Entry blanks and conditions of the competition may be obtained from the Print Club, Box 2081, Cleveland, Ohio.

THE ART DIGEST's New York office, 9 East 59th St., will gladly help any reader locate a desired print.

The News of Books on Art

Early American Prints

Carl W. Drepperd, owner of one of the finest collections of early American prints, has written a book on his favorite subject, "Early American Prints," (Century Co.; New York; \$4.00). The book is not the story of a hobby, but rather a popular text book by a student in the field. Albert Franz Cochrane, of the *Boston Transcript*, reviewed it:

"The demarcation that retains early American prints well within the category of Americana—allowing only an occasional illustration to slip over into the fine arts—is well established. The specializing in prints antedating 1850, stamps the collector as primarily an antiquarian. Perhaps this is as it should be, for without a doubt the historical interest of our early graphic work far outstrips its artistic achievement.

"The 'Golden Age' of early American prints is dated, by the writer as from 1800 to 1850, coincident with the increasing interest in the rapid expansion of the nation. Public interest was at a peak point in the various events of wars, and the conquest of time and space. The demand for adequate illustration of these events was great. The artists and craftsmen of the day met the demand. It was about the middle of this fifty year period that lithography, a quick and cheap means of illustration—came into extensive use, culminating near the turn of the century with the flood of colored news prints by Currier & Ives.

"Besides tracing the history of American prints, Mr. Drepperd furnishes his reader with convenient short biographies of their makers, and identifies by listings nearly all the important productions of the periods covered by his book.

"He connects the graphic art with the development of our land: 'Hand in glove with the account of our efforts at printmaking goes the history of our efforts as colonists, farmers, scholars, soldiers, gentlemen, rebels and builders of a new nation. Engraved upon our early plates are crudity and virility—twin born of every struggling effort at self-expression.

"American prints of the century bounded by the years 1680 and 1780 are, artistically, on a par with English efforts in the years preceding the defeat of Spain's Armada and the beginning of England's greatness and power."

Glass's Treatise

"Composition and Expression in Landscape Painting," by F. J. Glass, (J. B. Lippincott; Phila.; \$6.00), is one of a series for the New Art Library, and will appeal to art students, whether beginners or advanced. Mr. Glass's treatment of compositional problems is especially noteworthy and is singularly free from the purely theoretical jargon which one encounters so frequently in works of this kind.

"In the first place," said the *Boston Transcript*, "it is purely practical, full of plain and sensible suggestions to the artist who is just beginning. In the second place, it contains nearly 150 charming illustrations showing what other men have done and how they did them. They range all the way from Constable, Daubigny, Corot, Rubens, up through Claude, Turner, Goyen and Whistler, to Arnesby Brown, Sir Alfred East, and the lovely lines and atmosphere of Sir George Clausen.

"Partly from Mr. Glass's own ideas, and partly from the artists whose work he chooses, the landscape painter will find inspiration. But it has another effect on the layman. Anyone reading and exploring this would be seized with the desire to set out with a sketch book."

Landscape Painting

E. G. Lutz, the author of several other textbooks on art subjects, has assumed, in presenting "Practical Landscape Painting in Oils," (Charles Scribner's Sons; New York; \$2.00), that the reader has practically no knowledge of the rudiments of oil painting. For such a person, the book is interesting and valuable.

The first half of the volume deals largely with the mechanical part of painting and the equipment necessary for the beginner. The remainder, which deals with oil painting itself, contains hints to the beginner which are both interesting and practical. The volume is helpfully illustrated with diagrams and reproductions of sketches by the author.

For the Small Collector

"What do you mean small?," would be the characteristic comment of the American reader after looking through, "Old English Furniture for the Small Collector," by J. O. Blake and A. E. Reveirs-Hopkins, (Charles Scribner's Sons; New York; \$5.00) and reflecting on what the American collector would have to pay for Queen Anne and Chippendale pieces.

THE ART DIGEST's New York office will gladly have any art book not out of print sent to any reader at the regular price. Address: THE ART DIGEST, 9 East 59th St.

VOL. 6 1930 MODERN POSTER ANNUAL 10 x 13 in. Looseleaf Portfolio

The annual collection of the year's best posters, book-jacket designs, booklets, magazine covers, cards, etc.

Over 100 actual color specimens
Including a 16-page printed supplement.
Price \$6.00 Postpaid

MODERN POSTER ANNUAL
251 West 98th St., New York

J. B. NEUMANN
LIVING ART
NEW YORK

Art Books

American Etchers

The Crafton Collection, Inc., compilers of the "American Etchers" series, the first four volumes of which are devoted to Ernest D. Roth, Alfred Hutton, Philip Kappel and Child Hassam, announce that they have acquired the publishing firm of T. Spenser Hutson, in which they formerly had a part interest. This move was made in order that they might more fully realize their desire to bring American print makers before the public.

Four new volumes have now been added to the series, dealing with the art of John Taylor Arms, Arthur W. Heintzelman, George Elbert Burr and Kerr Eby. The article of introduction in the Arms volume is a departure in that it is written by Mr. Arms himself. If it is true that one gets "closer to the artist" in etching than perhaps in any other medium, this book should be of particular interest, for Mr. Arms' object and himself are presented in two media. The introduction to the Heintzelman book is written by Robert Rey of the Luxembourg Museum and takes a high place in the literature of criticism.

The American Federation of Arts said of the series: "Each volume contains 12 plates, beautiful aquatone reproductions of the original etchings, so fine that they demonstrate the beauty and charm of the originals." Troy Kinney will be the etcher treated in Volume 9, to be published in the early fall. It is expected that the series will be completed within the year.

The Bible in Art

In the Bible is a body of material, which has been the inspiration of painting and sculpture for ages. This is the material chosen by Louis Haskell Daly in "The Bible in Art," (Charles Scribner's Sons; New York; \$2.00).

The Permanent Palette

By MARTIN FISCHER, tells how and why. It is a scientific treatise written in non-technical language for the student and artist who wants to tell his story in enduring fashion. Besides an historic discussion of the painting methods of old masters, the palettes of some great living painters are given. Contains a glossary of the painter's terms re-defined in simple scientific manner.

Illustrated in colors

Blue and orange cloth stamped in gold

Attractive Jacket

Price \$4.00

Order from

National Publishing Society
Mountain Lake Park, Md.

Ready in June

CURRIER & IVES PRINTS

No. 1 THE SPIRIT OF AMERICA

by

W. S. HALL

Illustrated in full colour
\$2.25

Order now from your bookseller

or

WILLIAM EDWIN RUDGE

Publisher

475 Fifth Avenue

New York

Rare Books and Manuscripts

Dickens

In celebration of the annual conference of the North American Branches of the Dickens Fellowship, the Philadelphia Library has placed on exhibition a rare and valuable collection of original manuscripts, first editions, presentation copies and autograph letters by Charles Dickens. They are loaned to the library through the courtesy of Dr. A. S. Rosenbach and his brother, Philip. The selection comprises the rarest items contained in the Rosenbach collection.

The material is arranged in six exhibition cases, the first of which contains fragments of the original manuscript of the "Pickwick Papers." These 32 pages represent all that is left of one of the most valuable modern manuscripts in existence. It is insured for \$200,000. Another outstanding exhibit is the surviving portion of "Nicholas Nickleby," insured for \$100,000. This manuscript is of considerable size and contains the famous letter from Fanny Squeers to Ralph Nickleby. In a second case is the earliest known Dickens autograph manuscript—the first page of an unpublished travesty of Othello, written in 1832 for performance in the author's own family circle when he was but 20 years old, and was at the time contemplating a stage career.

Of great popular interest are the intimate and revealing letters of Dickens' youth, written to his closest personal friend, W. H. Kolle. These are the only Dickens letters of such an early date (1830) that have been preserved. They deal with his daily affairs, his ambitions as an author, his work as a Parliamentary reporter in the House of Commons, his connection with the *Sun* newspaper, and, most important of all, his love affair with Maria Beadnell, the "Dora" of "David Copperfield."

One long letter deals with the articles which Dickens wrote for the *Monthly People*: "They have done me the honor of selecting my article for insertion in 'The Thief' where you will see it for the small charge of three pence . . . I have a polite and flattering communication from the *Monthly People* requesting more papers, but they are 'rather backward in coming forward' with the needful."

As a last relic of Dickens' intimate and private life there is a letter written by him within 24 hours of his death. Addressed to Messrs. Pulvermacher & Co., it has to do with a voltaic band for the right foot. It has generally been understood that the note to Charles Kent, dated June 8, 1870, which was presented to the British Museum, was the last written by him. The Rosenbach letter bears the same date and, as we know from Miss Hogarth and Forster, that the two were written within a few minutes of each other, it is practically impossible to say which of the notes was actually the later and therefore the last one ever written by the famous author.

THE ART DIGEST'S New York office will search for any rare book or manuscript a subscriber may want. Address: 9 East 59th Street.

For the Nation

The Senate, following the example of the House, has voted to appropriate \$1,500,000 for purchase of the Vollbehr collection of incunabula for the Library of Congress. Dr. Vollbehr, as well as other experts, valued this great collection at \$3,000,000. Besides a Gutenberg Bible, alone valued at about \$120,000, there are 3,000 other items, ranging all the way from the first cook book ever printed to a rare volume bound in the skin of a Spanish Jew, who was persecuted for religious heresy.

Several months ago when Dr. Vollbehr offered the collection to the American nation for one-half its value, Congress was so impressed that the bill, authorizing the purchase, was passed without a dissenting vote. In the Senate, Mr. Gillett of Massachusetts furnished the only opposition. *Time* quotes Senator Gillett:

"Great museums and libraries and collections of pictures and jewels have in the past been purchased by monarchs, who have thereby made their cities celebrated . . . In this country that has always been left to private individuals. . . . But I have no doubt this expenditure will not only give us some of the rarest and most splendid books in the world but will also stimulate prospective donors. . . . And so, although I think the precedent a bad one, I will not object to the passage of the bill."

Browning Love Letters

The original letters of Elizabeth and Robert Browning, forming a unique record of one of the world's great love stories, have been presented to Wellesley College by Caroline Hazard, former president of the institution, as a memorial to her predecessor, Alice Freeman Palmer. Miss Hazard's gift will be added to the collection of Browning first and rare editions which was given to the college by Professor George H. Palmer after the death of Mrs. Palmer.

Written by the two poets during the period of their courtship, the letters date from January, 1845, to September, 1846. The last was written the day before they left London for Italy shortly after their secret marriage.

G. HESS, Munich

BIENWEITSTRASSE 9

Cat. 33 Ready

Manuscripts, Books XI-XVIIth C

Sent on demand to Collectors

THE BRICK ROW BOOK SHOP, INC.

Rare and Choice Books,
New and Old
Association Items,
Autographs, etc.

Catalogues on Request

42 EAST 50TH ST.

NEW YORK

THE 1929-30 PATRONS

[Additional patrons who joined too late for the June Number.]

LIFE PATRONS	
Warren Hutt	New York, N.Y.
Museum of Fine Arts of Houston	Houston Tex.
Mrs. Henry M. Wriston	Appleton, Wis.
ANNUAL PATRONS	
ALABAMA	
Virginia W. Barnes	Eutaw
CALIFORNIA	
Lucy F. Walker	Reedley
Dr. Arthur B. Cecil	Los Angeles
A. K. Smiley Public Library	Redlands
Mrs. John C. Gooding	Santa Paula
Arthur Hill Gilbert	Monterey
University of Sou. California Library	Los Angeles
COLORADO	
Wilhemina Mead	Denver
Robert A. Graham	Denver
CONNECTICUT	
The Mattatuck Historical Society	Waterbury
DISTRICT OF COLUMBIA	
May Ashton	Washington
Mrs. Charles G. Abbot	Washington
FLORIDA	
Elsa Traxel Wright	Miami
HAWAII	
Charles S. Putnam	Hilo
A. S. MacLeod	Honolulu

ILLINOIS	
Suddoth Goff	Chicago
Ivan L. Albright	Warrenville
Mrs. Robert S. Larimer	Evanston
Mrs. James H. Oughton	Dwight
Ralph Cudney	Chicago
INDIANA	
Mrs. Louis H. Haerle	Indianapolis
IOWA	
Mrs. A. E. Anderson	Spencer
KANSAS	
Charles W. Fasnacht	Hutchinson
MARYLAND	
Mrs. James C. Gittings, Jr.	Baltimore
MASSACHUSETTS	
Mrs. F. Morton Smith	Hingham
Roland F. Cosimini	Boston
Mrs. David F. Edwards	Cambridge
Alfred F. Burke	Cambridge
Mrs. Charles H. Parker	Brookline
Ella Munsterberg	Brookline
MICHIGAN	
J. Paul Slusser	Ann Arbor
Harold Cohn	Detroit
Harry J. Long	Grosse Pointe Farms
MISSOURI	
Holmes Smith	St. Louis
NEW JERSEY	
V. P. Letcher	South Orange
Newark Museum Association	Newark
Mrs. J. G. Moses	Orange

NEW YORK	
Miss Minnie I. Mecham	New York
Thomas Stevens	New York
Clark Winsler	New York
Miss Marie L. Antolick	Schaghticoke
Mrs. G. M. Haskin	Fort Montgomery
Conde Nast	Port Washington, L.I.
College of Fine Arts	Syracuse
OHIO	
Library, Columbus Art School	Columbus
James J. Dwyer	Dayton
Daniel Blau	Dayton
Miss Irene Kissel	Cleveland
Edith Keeler	Marion
George E. Gage	Cleveland
Theo. H. Pond	Talmadge
OREGON	
Mrs. E. J. Mautz	Portland
PENNSYLVANIA	
Elmer A. Stephan	Pittsburgh
E. M. Ashe	Pittsburgh
Eleanor Abrams	Butler
TEXAS	
Mrs. Vera Baker Chinn	Houston
WASHINGTON	
Lea Puymbroeck	Seattle
WEST VIRGINIA	
Arthur S. Dayton	Charleston
FOREIGN	
Mrs. Jane G. Powers	Capri, Italy

Buyers' Guide to THE ART DIGEST'S Advertisers

Leading firms listed here will gladly mail announcements or catalogues to Art Digest readers on request

ANTIQUES

Antique Shop, 45 Mechanic Street, Fitchburg, Mass.
Ralph Chast, 600 Madison Av., N.Y.
Ehrich's, 36 E. 57th St., N.Y.
J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.
Merzog's, 3619 Main St., Houston, Tex.
P. Jackson Higgs, 11 E. 54th St., N.Y.
Kelekian, 598 Madison Av., N.Y.
Thomas J. Kerr, 510 Madison Av., N.Y.
Nazare-Aga, 3 Av. Pierre 1st de Serbie, Paris.
Jacques Seligmann & Co., 3 E. 51st St., N.Y.
Widenstein, 647 5th Av., N.Y.

ANTIQUE FABRICS

Levencon, 578 Madison Av., N.Y.
ART BOOKS
Modern Poster Annual, 251 W. 98th St., New York City.
National Publishing Society, Mountain Lake Park, Maryland.
William Edwin Rudge, 475 5th Av., N.Y.

ART EXPERTS

Maurice Goldblatt, 318 S. Mich., Chicago.

ART GALLERIES

LONDON—
The Carroll Gallery, 28 St. James's Square.
French Gallery, 158 New Bond St.
J. Leger & Son, 19 Duke St., St. James's, and 13 Old Bond St., W.I.
Godfrey Phillips Gallery, 43-44 Duke St., St. James's.
A. Reid & Lefevre, Ltd., 1a King St., St. James's.
Max Rothschild, 28 Sackville St.
Independent Gallery, 7a Grafton St.

PARIS—

Bignou, 8 Rue la Boetie.
Th. Briant, 32 Rue de Berri.
L. Cornillon, 21 Quai Voltaire.
Ch. A. Girard, 1 Rue Edouard VII.
Paul Guillaume, 59 Rue la Boetie.
Marcel Guot, 4 Rue Volney.
Leon Marzeille, 16 Rue de Seine.
M. & R. Stora, 32 Bld. Haussmann.
Zborowski, 26 Rue de Seine.

HOLLYWOOD, CAL.—

The Braxton Gallery, 1624 N. Vine St.

SAN FRANCISCO, CAL.—

Beaux Arts Galerie, 166 Geary St.
Nathan Bentz & Co., 437 Grant Av.
Convoisier Gallery, 474 Post St.

SANTA BARBARA, CAL.—

Nathan Bentz & Co.

CHICAGO, ILL.—

Chicago Galleries, 220 N. Mich.
O'Brien Art Galleries, 673 N. Michigan Av.
Albert Rouillier Art Galleries, 414 So. Michigan Ave.

BALTIMORE, MD.—

Purnell Galleries

BOSTON, MASS.—

Grace Horne's, Stuart at Dartmouth.

HINGHAM CENTER, MASS.—

The Print Corner

KANSAS CITY, MO.—

Tunst Art Galleries, 1026 Baltimore Ave.

ST. LOUIS, MO.—

Newhouse Galleries, 484 N. Kings-highway Blvd., St. Louis, Mo.
Max Safran Galleries, Jefferson Hotel.
BUFFALO, N.Y.—
Broderick, 436 Virginia St.

NEW YORK—

Belmont Galleries, 576 Madison Av.
Brammer Galleries, 55 E. 57th.
Frans Buja & Sons, 58 W. 57th.
Caio Art Galleries, 128 W. 49th.
Corona Mundi (The Roerich Museum), 310 Riverside Drive.
De Hauke & Co., 3 E. 51st St.
Downtown Gallery, 113 W. 13th St.
Durand-Ruel Galleries, 12 E. 57th.
Ehrich Galleries, 36 E. 57th St.
Ferargil Galleries, 63 E. 57th St.
Gallery of P. Jackson Higgs, 11 E. 54th St.
Pascal Gatterdam, 145 W. 57th.
G. R. D. Studio, 58 W. 55th St.
Grand Central Art Galleries, 15 Vanderbilt.
Hyman & Son, 653 Lexington Av.
Thos. J. Kerr, 510 Madison Av.
Kleinberger, 12 E. 54th St.
J. Leger & Son, 695 5th Av.
John Levy Galleries, 559 5th Av.
Macbeth Gallery, 15 E. 57th St.
Masters Art Gallery, 28 W. 57th St.
Metropolitan Galleries, 578 Mad.
Mitch Galleries, 108 W. 57th St.
Morton Galleries, 49 W. 57th St.
J. B. Neumann, 9 E. 57th St.
Newhouse Galleries, 11 E. 57th.
Arthur U. Newton, 4 E. 56th St.
Reinhardt Galleries, 730 5th Av.
Paul Rosenberg & Co., 647 5th Av.
Schultheis, 142 Fulton St.
Seligmann & Co., 3 E. 51st St.
E. & A. Silberman, 133 E. 57th St.
Van Diemen Galleries, 21 E. 57th St.
Widenstein & Co., 647 5th Av.
Howard Young Galleries, 634 5th Av.

PHILADELPHIA, PA.—

Renaissance Galleries, 1807 Chestnut St.

PITTSBURGH, PA.—

J. J. Gillespie & Co., 639 Liberty.

PROVIDENCE, R.I.—

Nathaniel M. Vose, 287 Thayer St.

HOUSTON, TEX.—

Herzog Galleries, 3619 Main St.

SAN ANTONIO, TEX.—

Milam Galleries, 1142-46 Milam Bldg.

ARTISTS' SUPPLIES

Art Importing Co., 733 Public Ledger Bldg., Phila., Pa.
Theodore Daniels, 228 Cherry St., N.Y.C.
E. H. Friedrichs, Inc., 129 W. 31st, N.Y.
J. Greenwald, Inc., 940 3rd Av., N.Y.
Martini Artists Color Lab., 97 Harris Av., L.I. City, N.Y.
Pelican Works—Günther Wagner, 34 E. 23rd St., N.Y.
Schneider & Co., 123 W. 68th St., N.Y.
Talens & Son, 1082 Clinton Avenue, Irvington, New Jersey.

BRONZE FOUNDRIES

International Art Foundries, 545 5th Ave., N.Y.

CASTS, STATUARY

P. P. Caproni & Bro., Inc., 1914 Washington St., Boston, Mass.
Florentine Art Plaster Co., 2217 Chestnut St., Philadelphia, Pa.

FRAMERS

Chas. Chiantelli, 589 Lexington Ave., N.Y.C.
J. Greenwald, Inc., 940 3rd Av., N.Y.
Grosvallet, 126 Bld. Haussmann, Paris.
Serge Roche, 4 Rue Victor-Masse, Paris.

HOTELS

Hotel Ambassador, New York City.
LAMPS AND LIGHTING
Macbeth Daylighting Co., 231 W. 17th St., N.Y.

ORIENTAL ART

Nathan Bentz & Co., 437 Grant Av., San Francisco, Cal.
Ralph Chast, 600 Madison Av., N.Y.

PACKERS AND SHIPPERS

R. Lerondelle, 76 Rue Blanche, Paris.
Pitt and Scott, Ltd., 90 Regent St., W., London.

PHOTOGRAPHERS

Carl Klein, 9 E. 59th St., N.Y.

PRINTS

Brown-Robertson Co., 424 Madison Av., N.Y.
E. B. Courvoisier Co., 474 Post St., San Francisco, Cal.
Fine Art Society, 148 New Bond St., London.
J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.
Marcel Guot, 4 Rue Volney, Paris.
Richard Owen, 15 Quai Voltaire, Paris.
Purnell Galleries, Baltimore.
The Print Corner, Hingham Center, Mass.
Mabel Ulrich's Print Shops, Minneapolis and St. Paul.
University Prints, Box J, Newton, Mass.

RARE BOOKS, MANUSCRIPTS

Brick Row Bookshop, Inc., 42 E. 50th St., N.Y.
G. Hess, Briennnerstrasse 9, Munich.

RESTORERS

Chas. Chiantelli, 589 Lexington Ave., N.Y.C.
Chev. Prof. Pasquale Farina, 1350 So. 51st St., Phila., Pa.
M. J. Rougeron, 101 Park Av., N.Y.

SCHOOLS OF ART

Abbott School of Fine and Com. Art, 1624 H St., N.W., Washington.
American Academy of Art, Dept. 40, 1125 Kimball Bldg., Chicago, Ill.
Art Institute of Chicago, Box A.A. Michigan Ave., at Adams St., Chicago, Ill.
Art School—Museum of Art, Portland Ave.
Boston Museum School, Fenway Rd., Boston, Mass.
Broadmoor Art Academy, 30 W. Dale St., Colorado Springs, Colorado.
George Elmer Browne Art Class, Provincetown, Mass.
Calif. School of Arts and Crafts, Oakland.
Calif. School of Fine Arts, Chestnut and Jones, San Francisco.
Scott Carbee School, 126 Mass. Av., Boston.
Chester Springs School, Chester Springs, Pa.
Chicago Academy of Fine Arts, 18 So. Michigan Ave., Chicago, Illinois.
Chouinard School of Art, 741 So. Grandview, Los Angeles, Calif.

Commercial Illustration Studios, A-Top the Flatiron Bldg., 23rd St. & Broadway, N.Y.C.
Corcoran School of Art, Washington.
A. K. Cross, Boothbay Harbor, Me.
Art School of the Detroit Society of Arts and Crafts, 50 Watson St., Detroit, Michigan.

Dayton Art Institute, Dayton, Ohio.
Designers Art School, 376 Boylston St., Boston.

Douglas Donaldson, 4690 Melrose Hill, Hollywood, Calif.
Exeter School of Art, 729 Boylston St., Boston.

Vesper George School, 42 S. Botolph St., Boston.

Louis Gehring, Home Study Course, 96 Fifth Ave., N.Y.C.
Girls Central School of Art, Y.W.C.A., Brooklyn, N.Y.

Livingstone Academy, 1333 F. St., N.W., Washington, D.C.

Gloucester Modern Art Course, 44 Mt. Pleasant Ave., E. Gloucester, Mass.
Grand Central School of Art, 7021 Grand Central Terminal, N.Y.C.

Kansas City Art Institute, 3500 Warwick Blvd., Kansas City, Mo.
Layton School of Art, Milwaukee.

Leonardo da Vinci Art School, 288 E. 10th St., N.Y.C.
Livingstone Academy, 1333 F. St., Washington, D.C.

Maryland Institute, Baltimore.
Metropolitan Art School, 58 W. 57th St., N.Y.

National Academy of Art, 230 E. Ohio St., Chicago, Illinois.
National School of Fine and Applied Art, Connecticut Ave. and M St., Washington, D.C.

Naum Los, 1047 Broadway, N.Y.
N.Y. School of App. Design for Women, 160 Lexington Av., N.Y.

N.Y. School of Fine & Applied Art, 2239 Broadway, N.Y.C.
Otis Art Institute, 2401 Wiltshire Blvd., Los Angeles.

Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.
Phila. School of Design for Women, Broad and Master, Phila.

Pratt Institute, Brooklyn.
School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.

School of Contemporary Arts & Crafts, Grand Central Palace, Lexington Ave. & 46th St., N.Y.C.

The School of Fine Arts, 234 Beacon Street, Boston, Mass.

School of Industrial Arts, Trenton, N.J.
St. Louis School of Fine Arts, Room 24, Washington University, St. Louis, Mo.

Syracuse University, Room 16, Administration Bldg., Syracuse, N.Y.
Traphagen School of Fashion, 1680 Broadway, N.Y.

Washington School of Art, 1115 15th St., N.W., Washington, D.C.
Guy Wiggins Summer School, Lyme, Conn.

Wilmington Academy of Art, Wilmington, Del.
Worcester Art Museum School, 24 Highland St., Worcester, Mass.

SCULPTORS

Ruth Norton Ball, Indian Arts Bldg., Balboa Park, San Diego, Calif.

Great Calendar of U. S. and Canadian Exhibitions

Birmingham, Ala.
ANDERSON GALLERIES—June-Sept: Water-colors, wood block prints, paintings (Downtown Gallery).
PUBLIC GALLERY—July-Aug: "A and B" circuit exhibitions, Southern States Art League.
Flagstaff, Ariz.
MUSEUM OF NORTHERN ARIZONA—July 19-Aug. 9: Arizona Artists Arts and Crafts Exhibition.
Berkeley, Cal.
BERKELEY ART MUSEUM—July: Drawings and paintings, Joseph Paget-Fredericks; drawings, Claire von Falkenstein. **CASA DE MANANA**—July 16-31: Oils, Margeret E. Rogers, Cor de Gavere; water-colors, Leonora Penniman.
Del Monte, Cal.
DEL MONTE ART GALLERY—Summer: Exhibition of paintings by prominent California artists.
Laguna Beach, Cal.
LAGUNA BEACH GALLERY—July: Exhibition by members, Laguna Beach Art Ass'n.
La Jolla, Cal.
ART ASSOCIATION—July: Exhibition of paintings, Alfred R. Mitchell.
Los Angeles, Cal.
HATFIELD GALLERIES—July: California Landscape Paintings. **LOS ANGELES MUSEUM**—Paintings from the permanent collection. **STENDAHL ART GALLERIES**—July 15-30: Aquarelles by Sergey Scherbakov.
Oakland, Cal.
OAKLAND ART GALLERY—July: No-jury Exhibition; works from permanent collection. July 9-Aug. 9: Member's Annual, Oakland Art League.
Pasadena, Cal.
GRACE NICHOLSON GALLERIES—July: Paintings by Chinese, Tibetan, Japanese, Korean and Mongolian Artists.
San Diego, Cal.
FINE ARTS GALLERY—Summer: Annual Southern California Exhibition, paintings in oils; Book Trails Exhibition. July: Exhibition of prints, given by Women's University Club; drawings, Otis Oldfield.
San Francisco, Cal.
EAST-WEST GALLERY—July: Chinese Landscape paintings, Chih-Yuan Sen; Four paintings by Lhote, Marcel Roche, Oudot and Ozenfant. **PAUL ELDER GALLERY**—July 1-20: Etchings, Louis Orr, Caroline Armington and Robert Logan. **S. & G. GUMP CO.**—Summer: Exhibition of paintings and prints.
Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—July 14-25: Paintings, Frederick A. Pawla.
Denver, Col.
DENVER ART MUSEUM—July-Aug: Exhibition of Colorado Artists.
Hartford, Conn.
WADSWORTH ATHENEUM—Summer: Loan Exhibition of George A. Gay, Hartford.
Atlanta, Ga.
HIGH MUSEUM—Summer: Paintings, Theodore J. Morgan.
Chicago, Ill.
ART INSTITUTE OF CHICAGO—Summer: Loan Collection of modern and Old Masters and Paintings by Contemporaries. **CARSON, PIRIE, SCOTT & CO.**—Summer: American Paintings and Miscellaneous Etchings. **CHICAGO GALLERIES ASSOCIATION**—Summer show.
Springfield, Ill.
SPRINGFIELD ART ASSOCIATION—Summer: Work of public schools; paintings, Arthur Johnson.
Indianapolis, Ind.
JOHN HERRON ART INSTITUTE—July: Water-colors, Charles W. Hawthorne.
Richmond, Ind.
ART ASSOCIATION—Summer: Permanent Collections of the Richmond Art Association.
Ogunquit, Me.
ART CENTER—July 15-30: Exhibition of paintings.
Portland, Me.
SWEAT MEMORIAL MUSEUM—Summer: Annual Ex-

hibition of contemporary American artists.

Baltimore, Md.
BALTIMORE MUSEUM OF ART—Summer: Whitridge, Cone and Epstein collection of gifts and loans.
MARYLAND INSTITUTE—Summer: Exhibition of student work; Barye Bronzes and Chinese Ceramics; exhibition of Kinchart School of Sculpture.
Boston, Mass.
MUSEUM OF FINE ARTS—Summer: Colonial portraits; works of Mass. painters; French XVIIIth century illustrated books, Auguste Lepère; American silver. **BOSTON ART CLUB**—Summer: Exhibition of student's work. **DOLL & RICHARDS**—Summer: Exhibitions of paintings, water-colors and etchings. **GOODSPEED'S**—Summer: Old and modern views of Boston.
East Gloucester, Mass.
SOCIETY OF ARTISTS—July 26-Aug. 19: Exhibition by members.
Rockport, Mass.
MRS. PANCOAST'S SUMMER GALLERY—Summer: Modern Exhibitions.
Minneapolis, Minn.
INSTITUTE OF ARTS—July: Contemporary Canadian paintings; Lily Place collection of furniture, rugs, ceramics, jewelry and Egyptian antiquities; exhibition of paintings and drawings by the faculty and students of the Minn. School of Art; Alfred F. Pillsbury collection of Chinese jades and porcelains and Persian pottery.
St. Louis, Mo.
CITY ART MUSEUM—July: Paintings by eight contemporary American artists; contemporary Belgian Art. **HEALY GALLERIES**—July: Paintings, Dawson Watson. **SHORTRIDGE GALLERY**—July: Paintings, Mary Butler, Clarence R. Johnson, Harry G. Bertram.
Newark, N.J.
NEWARK MUSEUM—July: Exhibition of children's drawings; Nature Club of Junior Museum; modern American prints; work of Art Dept. of Central High School and Kent Place School.
Santa Fe, N.M.
ART MUSEUM—July: Paintings, Carl Redin.
Brooklyn, N.Y.
BROOKLYN MUSEUM—Summer: Exhibition of sculpture; oil paintings, American and Foreign artists.
Buffalo, N.Y.
ALBRIGHT ART GALLERY—July: Exhibition of modern Japanese wood-block prints.
New York, N.Y.
METROPOLITAN MUSEUM—Summer: Exhibition of Persian Rugs; Japanese sword furniture. **ACKERMAN & SON**—July: Water-color drawings, J. D. Knap. Aug: Colored artist proof, Elyse Floed. **ARGENT GALLERIES**—Summer: Exhibition of National Association of Women Painters and Sculptors. **BARCOCK GALLERIES**—Summer: American paintings, water-colors and etchings. **BALZAC GALLERIES**—Summer: Exhibition of modern paintings, Utrillo, Segonac, Kisling, Marie Laurencin, Raoul Dufy, Metzinger, Lue Osborne, Guy Ignon, and Gan Kolski. **JOHN BECKER GALLERIES**—Summer: Full color reproductions, Cezanne, Van Gogh, Gauguin, Matisse, Derain, Renoir, Braque Monet, etc. **CHAMBRUN GALLERIES**—Summer: French painters and etchers; canvases by Foujita. **COX GALLERY**—July: Hinyaritic stone carvings (Quill Jones). **DEMOTTE GALLERIES**—Summer: Exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art. **DUDENSUNG GALLERIES**—Summer: Exhibition of American paintings. **DURAND-RUEL GALLERIES**—Summer: French Paintings. **GATTERDAM GALLERY**—Summer: Paintings, Homer Blake-lock, Inness Murphy, Crane Twachtman. **FIFTY-SIXTH STREET GALLERIES**—Summer: Paintings, Irene Weir. **G.R.D. STUDIO**—Summer: Gladys R. Dick collection of modern paintings. **ROBERT HYMAN GALLERIES**—Summer: Portraits and landscapes, 18th century. **KENNEDY & CO.**—Summer: Exhibition of living American print makers. **KLEEMANN-THORMAN GALLERIES**—Summer: Prints by American and English Artists. **KRAUSHAAR GALLERIES**—Summer: Paintings by American artists.

LUCY LAMAR GALLERIES—Summer: Important paintings, Sir Thomas Lawrence, John Hopper, J. B. Corot, Sir Joshua Reynolds, etc. **J. LEGER & SON**—Summer: Fine paintings by Old Masters of British Schools. **MACBETH GALLERIES**—Summer: Exhibition of paintings by American artists. **MILCH GALLERIES**—Summer: Paintings by American artists. **MORTON GALLERIES**—Summer: Exhibition of water-colors, paintings and prints by young American artists. **MUSEUM OF FRENCH ART**—Summer: Objects from the permanent art collections of the museum; autographs of the Kings of France. **MUSEUM OF MODERN ART**—Summer: Retrospective of the season's exhibition. **J. B. NEUMAN**—Summer: Living art and international moderns. **NEWHOUSE GALLERIES**—Summer: Decorative portraits and landscapes. **NEW YORK HISTORICAL SOCIETY**—Summer: Exhibition of bookplates by American and Foreign artists; work of Sidney L. Smith. **PARK AVE. GALLERIES**—Summer: Panels, Frank Brangwyn. **PEARSON GALLERY OF SCULPTURE**—Summer: Exhibition of modern and Antique bronzes. **E. & A. SILBERMAN**—Summer: Old Masters and antiques. **HOWARD YOUNG GALLERIES**—Summer: Exhibition of selected American and Foreign paintings.

Rochester, N.Y.
GEORGE H. BRODHEAD GALLERIES—Summer: Antique furniture and art objects.
Syracuse, N.Y.
MUSEUM OF FINE ARTS—Summer: Permanent collection of paintings by famous American artists; memorial collection of Robineau porcelains.
Toledo, O.
MUSEUM OF ART—Summer: Annual exhibition of paintings by contemporary American artists.
Philadelphia, Pa.
ART ALLIANCE—Summer: Exhibition of work by members of the Art Alliance. **C. PHILIP BOYER**—July 14-26: Lithographs, Benton Murdock Spruance. **RENAISSANCE GALLERIES**—Summer: Indefinite: Masters of the English school and Early American portraits. **PHILA. MUSEUM**—Summer: Braun collection of American paintings; Ludington Chinese collection.
Newport, R.I.
ART ASSOCIATION OF NEWPORT—July 12-Aug. 2: Annual exhibition.
Providence, R.I.
RHODE ISLAND SCHOOL OF DESIGN—Summer: Exhibition of recent accessions. **NATHANIEL M. VOSE**—Summer: Etchings by Diana Thorne; exhibition of oil paintings.
Charleston, S.C.
CHARLESTON MUSEUM—July: Mexican ceramics loaned by the Birmingham Museum, Birmingham, Ala.
Knoxville, Tenn.
KNOXVILLE ART LEAGUE—Summer: Members exhibit; portraits and landscapes, Nicholas A. Brewer; paintings, Lewis Jones and Frank Lang; miniature oils, Joseph Knaffle.
Dallas, Tex.
DALLAS PUBLIC ART GALLERY—Summer: Tapestries and oils; Recent accessions in paintings, graphic arts and textiles. **HIGHLAND PARK GALLERIES**—Summer: Permanent collection.
Fort Worth, Tex.
MUSEUM OF ART—Summer: Permanent exhibition; Anna Ticknor collection of art illustrations, photographs and prints.
Houston, Tex.
HERZOG GALLERIES—August: VIlth and VIlIth Century Textiles; George Jensen handmade jewelry. **MUSEUM OF FINE ARTS**—Summer: Etchings, Leo J. Meissner; water-colors, Raymond Hill; block-prints, C. A. Seward. July 28-Aug. 16: Soap Sculpture from National Small Sculpture Committee.
San Antonio, Tex.
ART LEAGUE—Summer: Permanent collection. **ATELIER ART GALLERY**—July: Paintings, Hugo D. Pohl; Aug: Drawings and paintings, Granville T. Bruse.
Madison, Wis.
ART ASSOCIATION—Summer: Paintings, Theodore J. Morgan.
Milwaukee, Wis.
ART INSTITUTE—Summer: Permanent collection. **LAYTON ART GALLERY**—Summer: Student exhibition of Layton School of Art. **MILWAUKEE JOURNAL GALLERY**—Summer: Flower paintings by Wisconsin artists.
Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—July: International photography; Aug: Oils, Edward Kuhlmann.

Science vs. Fraud

It may be that the race of the fraudulent art dealer is about run. Since the celebrated Millet-Cazot exposé, several more or less efficient scientific means of detecting faked canvases have been brought before the long suffering museum director and private collector. Now dispatches to the New York *World* tell of still another, "pinacography," a method perfected by the Argentine Ambassador to Italy, Dr. Fernando Perez, diplomat and scientist. In it Dr. Perez uses a special apparatus—a sort of

microscope with an electric light inside. A laboratory for its application will soon be installed in the Louvre.

The *World*: "Pinacography is based on a system of minute analysis of the painted surface of a canvas by obliquely falling rays of light such as are already used in metallurgy. Every detail of the artist's work is revealed by these rays, it is claimed. The regularity or irregularity, the evenness or unevenness of the brush strokes and the manner in which the paint is applied must disclose unerringly the handiwork of a particular painter."

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]

Specialists in

FINE HALF TONES

for Artists, Art Dealers and Publishers
 Your inquiry solicited

223 S. WARREN ST., TRENTON, N.J.

PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN

Oldest School of Industrial Art in America

FOUNDED IN 1844

PROFESSIONAL success of graduates from all courses denotes the most practical training and development of individual talent. Finest Faculty obtainable in every department, all actively associated with present-day tendencies in their profession, bringing to the student the benefit of their technical skill and experience.



*Design for Cretonne developed from Nature study.
Department of Practical Design*

Technical Design
Elements of Design and Color
Interior Decoration
Book and Magazine Illustration
Lettering and Illumination
Poster and Advertising Design
Teacher Training Courses

Methods and Lesson Planning
Psychology and Education
Modeling from Life
Fashion Illustration and Costume Design
Dress Design and Methods of Production
History of Art and Ornament
History of Furniture

Oil Painting—Still Life and Flowers
Landscape, Portrait and Life Classes
Stencilling, Block Printing, etc.
Cast Drawing
Etching
Jewelry and Metal Work

Day, Evening and Saturday Classes

All first year training fundamental, but varied according to the course selected

European Fellowships for Advanced Study

Classes reopen for 86th year September 29th, 1930

Early Registration Important

Residence Houses for out-of-town students now available

Send for Illustrated Catalogue

BROAD and MASTER STREETS

PHILADELPHIA

PENNSYLVANIA

A Review of the Field in Art Education

Hutchins' View

Dr. Robert Maynard Hutchins, president of the University of Chicago, delivered the graduating address to the classes of the Chicago Art Institute School. The speech, paraphrased, follows:

He had come to believe that an appreciation of the fine arts could best be obtained through their practice. An ever increasing interest in the fine arts was clearly discernible throughout the country. In his own college days, the speaker reminded the audience, that the student who included a course of art in his studies was set down as a suspicious character. Now universities include courses in the history of art and a building devoted solely to the fine arts is proposed for the University of Chicago. While it is probable the university can never have in its curriculum courses in the practice of the fine arts, an appreciation of them is being taught more and more. In other words, colleges teach the student to think about art, but not to create it. The chief value of an instructor is that he is able to save the time of the student. And the chief value of a school is that it contains instructors.

Dr. Hutchins expressed the opinion that if the arts are to fulfill their destiny, they must achieve their progress through the character, the learning and the culture of the artist himself. After all, the expression of what is in the artist's thought is the important thing. Two of the greatest men the world has produced, who expressed themselves through art, da Vinci and Michelangelo, had very little classroom instruction, but they were men of profound genius, great enough to leave their impress upon art throughout the ages.

Honorary vice-president Frank G. Logan of the Institute awarded diplomas to the 101 graduates. In the drawing and painting department there were 38; teachers training, 43; sculpture, 2; dramatic arts, 4; industrial arts, 14.

Advanced students of interior decoration in the Institute's industrial arts department decorated a five-room model apartment in the store of the John M. Smyth Furniture Company where it is now on exhibition. All the furnishings of these rooms were selected and arranged by the students, providing a practical problem which they solved in a most professional and successful manner.

The summer term of the school, designed to supplement the work of the regular day student by giving an opportunity for study to those unable to attend classes during the year, is now open. There is also a junior department where those of high school age may secure instruction. The usual studies are being taught.

Master Institute

Master Institute of the Roerich Museum announces its summer sessions, one being held in New York City and the other at the little village of Moriah in the Adirondacks. The Moriah classes which will continue for six weeks will include painting, drawing and design based on dynamic symmetry. These classes are held under the supervision of Mrs. Sina Lichtmann, director of the Master Institute of Roerich Museum.

An exhibition showing the work of the students in music, sculpture, drawing and illustration ended a most successful winter season.

Youth and Art

The belief that the mechanical age should also produce beauty, is affirmed by Prof. William A. Boring, director of the Columbia University School of Architecture, who believes that the energetic youth of today will foster a new renaissance of art in America. The New York World quotes Prof. Boring:

"In this mechanical age we are surrounded by new inventions of form which show function, power and movement; forms which amaze and impress us, but which rarely exhibit the elements of beauty. Our forms and expressions do not spring from spiritual impulses. We build bigger and bigger, higher and higher, instead of more and more beautiful. Our ideals are too cheap. The latest novelty in painting, sculpture and architecture, is admired as a work of art if it is 'something different.'

"The hope of the world is youth. When once he becomes inspired by fine ideals in art, he will mould the world in that image. He will then create beauty. It is for us to show him the noble vision and guide him toward a sublime ideal."

Art at Rutgers

Rutgers University is offering eighteen courses in public school drawing and art at its annual summer session. Among them are classes in handloom weaving, history and appreciation of American art, sketching, soap carving and clay modeling.

ABBOTT SCHOOL OF FINE AND COMMERCIAL ART



INDIVIDUALLY PLANNED SCHEDULES

1624 N. STREET NW, WASHINGTON, D.C.

NATIONAL SCHOOL OF FINE AND APPLIED ART

Interior Decorating, Color, Costume, Commercial Art, Poster Design, Dynamic Symmetry, Life sketch class, Dormitory, Catalog.

Felix Mahoney, Pres. Dept. A. D. Connecticut Ave. and M, Washington, D. C.

NATIONAL ACADEMY OF ART

Painting, Sculpture, Illustration, Commercial Art, Interior Decoration. Professional Development under successful artists saves time. Studios are sky and north lighted. Modern equipment. European tours. Extension Courses. Spring, Summer and Winter Terms. New Catalog: address Cor. Secretary, 230 East Ohio St., Chicago

WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS. Three-year courses in Design, Drawing and Painting. Modeling. Metal Work. Jewelry. Pottery. Weaving. Day and Evening Classes. Catalogue sent on request H. STUART MICHIE, Principal

SCHOOL OF THE MUSEUM OF FINE ARTS

DRAWING, PAINTING, MODELING, DESIGN, INTERIOR DECORATION, JEWELRY AND METAL WORK. Information on request BOSTON, MASS.

THE BROWNE ART CLASS

PROVINCETOWN MASS.

INSTRUCTOR Season of 1930

GEORGE ELMER BROWNE, N.A.

FIGURE AND LANDSCAPE PAINTING

Write for Circular A

Box 453, PROVINCETOWN, MASS.



SUMMER CLASSES

METROPOLITAN ART SCHOOL

58 W. 57TH ST., NEW YORK CITY

MICHEL JACOBS, Director
Author of The Art of Color and Art of Composition (Dynamic Symmetry)

Instructors:
ARTHUR SCHWIEBER BETTY MORRIS
ARTHUR BLACK

INDIVIDUAL INSTRUCTION. LIFE, PORTRAIT, POSTER, FABRIC DESIGN, COSTUME DESIGN AND INTERIOR DECORATION

School enlarged to double former capacity

COURSES REVISED TO ALL THAT IS LATEST IN ART

Send for Catalogue A D

STUDY ART

The Kansas City Art Institute

44th and WARWICK BLVD.

Courses in

DRAWING, PAINTING, MODELING,
POSTERS, ILLUSTRATION, DESIGN,
COSTUME DESIGN, INTERIOR DEC-
ORATION, LETTERING, LAYOUT CAR-
TOONING AND CRAFTS

Write for free illustrated catalog.
Students May Enter at Any Time
Night Classes

GUY WIGGINS SUMMER SCHOOL

LYME, CONN.

June 15 to September 15

Address:

226 W. 59th St., N. Y. City

NAUM M. LOS SCHOOL OF ART

SCULPTURE - DRAWING - PAINTING

SPECIAL CLASSES IN MEDALLIC ART
(High and Low Relief)

Constructive Anatomy

DAY, EVENING AND SUMMER CLASSES

Individual Instruction Daily

1947 BROADWAY
(at 66th Street)

New York City
Write for Circular

Corcoran School of Art

WASHINGTON, D.C.

Tuition Free—Annual Entrance Fee \$25.00

Day and Evening Classes in Drawing, Painting,
Sculpture, Composition and Anatomy: Instructors:
Richard S. Meryman, Principal; S. Burtis Baker,
Vice-Principal; Mathilde M. Leisenring, Eugen
Weiss, J. Maxwell Miller, George B. Jenkins,
M.D. For information and Prospectus, address
MISS AGNES MAYO, Secretary



ART SCHOOL

Detroit Society of Arts and Crafts
Accredited school; three and
four-year courses. Drawing,
Painting, Modeling, Design,
Illustration, Interior Decora-
tion, Costume Design. New
building. Fall term opens Sep-
tember 29.

E. A. GURRY, Dir. 50 Watson St., Detroit, Mich.

California School of Fine Arts

Chestnut and Jones Sts., San Francisco

Affiliated with the University of California.

Regular Session opens August 18th. Professional
and teachers' courses of study in the
fine and applied arts.

Write for special catalogue
Lee F. Randolph, Director

Commercial Illustration Studios

Individual instruction in all branches of Commer-
cial Art, under the direction of Charles Hart
Baumann. Modern and practical method. Day and
evening classes.

STUDIO A-TOP THE FLATIRON BUILDING
23RD AND BROADWAY, NEW YORK CITY

WILMINGTON ACADEMY OF ART

WILMINGTON, DEL.

Henryette L. Stadelman
Ida Evelyn Macfarlane
M. A. Rensetti
Stanley M. Arthurs.

Douglas Duer
Gayle P. Hoskins
Frank E. Schoonover
N. C. Wyeth
Catalogue on request

125 at Fontainebleau

About 125 American artists and students
have enrolled for the summer session of
the American School of Fine Arts in Fon-
tainebleau, according to Jacques Carlu,
director of the school. The Fontainebleau
school was founded eight years ago by the
French government as an outgrowth of the
school for American soldiers established in
France shortly after the armistice. It oc-
cupies one wing of the Palace of Fontaine-
bleau, the students having access to the
palace collections and grounds.

Administration of the school is in the
hands of a French committee and the en-
rollment is under the direction of a com-
mittee of prominent Americans, among
them: Whitney Warren, Ernest Peixotto,
Edwin H. Blashfield, Kenneth M. Murchi-
son, J. Monroe Hewlett, James E. Frazer,
Benjamin W. Morris, Howard Greenley,
Thomas Hastings, John Mead Howells,
Hermon A. MacNeil, James Gamble Rogers,
Harvey Wiley Corbett, W. Howard Hart
and Ronald H. Pearce.

Spreading

Baltimore's idea of a traveling exhibi-
tion of art done by school children proved
so successful last year that a more ambi-
tious program is being undertaken for next
year, involving the exchange of exhibits
with the public schools of other cities.
Philadelphia, Minneapolis, New York, Buf-
falo and Springfield (Mass.) have accepted
the invitation of the Baltimore Division of
Art Education to send collections of chil-
dren's art in exchange for the Baltimore
exhibition.

Leon L. Winslow, director of art educa-
tion in Baltimore, is working on similar
arrangements with Detroit, Los Angeles and
with the Maryland State Normal School.

Best or Cheapest ART COLORS

In Oils
or Water

Chosen for students of Vision-Training Home
Course in Landscape, Portraiture, Illustration.
Course gives more power for original work than
personal instruction by old methods. Used by
best artists and schools. College Credits.

A. K. CROSS ART SCHOOL

Boothbay Harbor, Maine (Entire year)

MARYLAND INSTITUTE

1825-1930

Baltimore, Md.

Summer School, June 30 to August 8, 1930

Courses in Fine Arts, Teacher Training, Crafts,
Advertising and Costume Design, Interior Deco-
ration, Stage Craft, etc. Catalogs on request

Girls' Central School of Art

Classes in Antique—Still Life—
Portrait—Life
Poster Design—Fashion Illustration

Keith Shaw Williams, Director

ASK FOR BULLETIN

Central Branch Y.W.C.A.

30 Third Ave., Brooklyn, N. Y.

Tel. Triangle 1190



FALL TERM OPENS

August 18, 1930

with complete courses in

APPLIED ARTS—Design, Illustra-
tion, Poster and Advertising Art, In-
terior Decoration, Costume Design,
Stagecraft, etc.

FINE ARTS—Portrait, Sculpture,
Landscape and Mural Painting.

ART EDUCATION—Teachers' course
accredited by the State of California.

NOTE: Glenn Wessels, recently returned from
two years with Hofmann of Munich, will con-
tinue with the School through the year 1930-31.

Write for illustrated catalog D-7

F. H. MEYER, Director

Broadway at College Avenue
Oakland, Calif.

PRATT INSTITUTE

School of Fine and Applied Arts

Brooklyn, New York



Pictorial Illustration, Advertis-
ing Design, Fashion Illustration,
Interior Decoration, Industrial
Design, Teacher Training, Archi-
tectural Construction, Architec-
tural Design. 35 Studios. 70
Instructors. 43rd Year.

JAMES C. BOUDREAU, Director



Scott Carbee School of ART

SUMMER TERM

University of Vermont, Burlington, Vt.

July 5 to August 11

Still Life, Drawing and Painting from

draped model, Landscape and Portrait.

Scott C. Carbee, Instructor

Write for Catalog B. 126 MASS. AVE., BOSTON

OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS MAINTAINED
BY THE COUNTY OF LOS ANGELES AS A DEPART-
MENT OF THE LOS ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California
Thirty-eight classes beginning and advanced.
Work outdoors or indoors 12 months in the year.
Date of entrance and period of study optional. A
genuine Art Spirit pervades this art school. Illus-
trated catalog upon request.

NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City

38th year

Textile Designing, Fashion Drawing, Poster and
Commercial Art, Interior Decoration, Advanced
Design, Costume Sketch and Life Class, Historic
Ornament, Teachers' Course.

Positions and orders filled

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DECORA-
TION, DESIGN, ARCHITECTURE, ILLUSTRATION AND
COMMERCIAL ART. FINE SCHOOL ART. Leading to the
degree of Bachelor of Fine Arts.

SUMMER SESSION JULY 2 TO AUGUST 9

HAROLD L. BUTLER, Dean Syracuse, N.Y.

LAYTON SCHOOL OF ART

Layton Art Gallery, Milwaukee, Wis.



Painting, Sculpture, Teacher Train-
ing, Advertising Art, Illustration,
Interior and Industrial Design. Fall
Term, September 22, 1930.

For illustrated catalog address
Charlotte R. Partridge, Director
Dept. A. D., 438 Jefferson Street
Milwaukee, Wisconsin

School of the Dayton Art Institute

Tenth Year

Full-time four-year courses in Painting, Sculp-
ture, Design, Commercial and the Graphic Arts.
Night Classes in above courses and Metal Arts.

Special College Credit Courses in
affiliation with Wittenberg College
SIEGFRIED R. WENG, Director
Circular of information on request to the
Dayton Art Institute, Dayton, O.

The Pennsylvania Academy of the Fine Arts

THE OLDEST FINE ARTS SCHOOL
IN AMERICA

DRAWING, PAINTING
ILLUSTRATION, SCULPTURE

Illustrated Booklets

Address Eleanor Fraser, Curator

BROAD and CHERRY STS.
PHILADELPHIA, PA.

Autumn Session Begins September 3rd N.Y. School of Fine & Applied Art (PARSONS)

William M. Odom, President

Only International Professional School of Interior
Architecture and Decoration; Costume Design and
Construction; Graphic Advertising and Illustration;
Teachers' Training, etc.

Paris Ateliers Founded 1920

CATALOGUES AND INFORMATION ON REQUEST
Address Box A. 2239 Broadway, New York

GRAND CENTRAL SCHOOL OF ART

Individual talent developed by successful modern
artists. Courses in Painting, Drawing, Etching,
Sculpture, Commercial and Applied Arts and
Interior Decoration. Day and Evening Classes.
Catalogue.

7021 Grand Central Terminal, New York City

ART SCHOOL

Museum of Art, Portland, Oregon

Twenty-second year begins September 29th.
Drawing, Painting, Design, Composition,
History of Art, Joint course with Reed
College. *Circulars on request.*

Art in All Its Phases

Regular courses in Drawing, Portraiture, and
Commercial Art. Also Weaving, Leather Work,
Pottery and Jewelry Making, Costume
Design, Interior Decorating and Magazine
Illustrating. For catalog, address E. H.
Wuerpel, Director, Room 24.

ST. LOUIS SCHOOL OF FINE ARTS
WASHINGTON UNIVERSITY, ST. LOUIS 0237

HOME STUDY COURSES IN ART

(Affiliated with St. John's College Extension)
For Beginners, Advanced Students
and Teachers

Drawing, Painting, Illustration, Advertising
Art, Interior Decoration and Methods for
Teachers.

Studio Class in Painting *(College Credits)*
Address: LOUIS GEHRING, Dir.
96 Fifth Avenue, New York

BROADMOOR ART ACADEMY

32 W. Dale St. Colorado Springs, Colo.
SUMMER TERM—June 9th until September

FACULTY

Ernest Lawson, N.A. Landscape
Randall Davey, Life
Lloyd Moylan W. P. McCrossin, M.D.
Winter Classes Anatomy as Applied to Art
IRA D. WATERMAN, B.A., Director
Write for Catalogue

THE SCHOOL OF FINE ARTS



Courses in Painting, Modelling, De-
sign, Interior Decoration, Illustration,
Costume Design, Jewelry, Pot-
tery. Special classes for men in
painting under Charles Hopkin-
son. Catalog.

KATHERINE D. CHILD, Director
234 BEACON STREET, BOSTON, MASS.

More art students and artists read THE
ART DIGEST than subscribe to all the other
American art publications combined.

Public Taste

Is public taste improving? A symposium
conducted by the *Journal of Education* on
this question brought forth among others
two essays written by the well-known art
educators, Walter H. Klar, supervisor of
art and elementary handwork, Springfield,
Mass., and Leon Loyal Winslow, director
of art education, Baltimore. Excerpts
follow:

Mr. Klar: "Yes, we may say that public
taste, as compared with former periods, is
improving. . . . City planning boards are
leaving the imprint of high ideals of beauty
of design in our larger cities and also in
some of the smaller cities and towns.

"In architecture, as compared with the
earlier periods, the present trend toward
simplification of surface treatment and the
massing of effect among the larger buildings
is quite marked. The best of this movement
is probably seen in our larger churches, office
and mercantile establishments, in our
factories, schools and bridges. . . . Archi-
tecture, from the exterior of the home, the
grounds and the surroundings, shows im-
provement in greater care and attention to
grass plots and in the artistic placing of
shrubbery, flower and vegetable gardens.

"In selecting pictures, purchasers show
greater discrimination than formerly, but
very few people have learned the proper
decorative use of pictures. . . . Sculpture
has risen from the weakness of the post
Civil War period to a position of dignity of
design and form. It is professionally
rumored that the sculptors have 'done well'
from a business standpoint.

"Costume. . . . It would seem that over
a period of years taste in this has improved.
In the industrial arts field we have made
distinguished progress.

"I extend my faith into the future."

Mr. Winslow: "During the comparatively
brief period of my observation I have seen
what I consider a marked improvement in
taste. I have seen building, which a few years



Learn to Draw at Home

Become an artist through our amazingly easy method—
right at home in spare time. Learn Illustrating, De-
signing, Cartooning. Trained artists earn from \$50 to
over \$250 a week. FREE BOOK tells all about this
simple method of learning to draw and gives details
of Attractive Offer. Mail postcard now.

WASHINGTON SCHOOL OF ART, INC.
Dept. 1115-15th St., N. W., Washington, D. C.

Woodstock School of Design

Summer Classes, June to September
Practical instruction in Design for Textiles,
Poster and Commercial Art

Folder on request

WILLIAM H. ARLT, Director
320 Broadway, New York City, or
Woodstock, N. Y.

LEONARDO DA VINCI

ART SCHOOL

288 E. 10th Street New York City

SUMMER ART COURSES

Drawing and Painting from Life and Still Life
Modeling, Fashion Sketching, Plan Reading
Open Daily, 9 a.m. to 4 p.m., and 8 p.m. to 10 p.m.
Classes held throughout the year

SANTA BARBARA School of the Arts

JOHN M. GAMBLE

President

BELMORE BROWN, A.N.A.

Director

GRAPHIC AND PICTORIAL ART
DECORATIVE DESIGN—CRAFTS
SCULPTURE—BRONZE CASTING
WOOD BLOCK AND LINOLEUM PRINTING
ETCHING ARCHITECTURE

Session: 30 weeks, October to May

SCHOLARSHIPS AVAILABLE

Illustrated Catalogue

914 Santa Barbara Street
SANTA BARBARA, CAL.

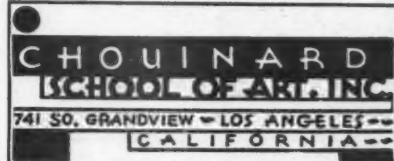


FALL SESSION
BEGINS SEPT. 3rd

EVERY SUBJECT EVERY DAY
INDIVIDUAL PROGRAMS
TO FIT INDIVIDUAL NEEDS

CHICAGO ACADEMY
OF FINE ARTS

CARL WEINSTEIN, DIRECTOR
18 SOUTH MICHIGAN AVE. CHICAGO



VESPER GEORGE

SCHOOL OF FINE AND APPLIED ART
FALL TERM, SEPT 23—300 STUDENTS

BOSTON SUMMER SCHOOL

July 7—Six weeks.

Design, Costume, Int. Decoration, Puppets.
44 ST. BOTOLPH ST., BOSTON, MASS.

DOUGLAS DONALDSON

CREATIVE · DESIGN ·
· COLOR ·

CALIFORNIA

ADDRESS ·

4960 MELROSE HILL · HOLLYWOOD

STUDY IN WASHINGTON

Commercial Art
Advertising

Interior Decoration
Costume Design

LIVINGSTONE ACADEMY

SUITE 540, 1333 F ST., N.W., WASHINGTON, D.C.

THE SCHOOL OF INDUSTRIAL ARTS TRENTON, NEW JERSEY

A limited number of free scholarships for
serious students

Send for copy of "Art as a Profession"

THE ART INSTITUTE OF CHICAGO

Schools of Fine and Industrial Art

Faculty of seventy-five. Courses in all branches.
Operated on a non-profit basis, low tuition.
Fifty-second year. Free illustrated catalog.

Address Associate Dean, Box A.A.
Michigan Avenue at Adams Street . . . Chicago

THE
PENNSYLVANIA ACADEMY
OF
THE FINE ARTS



SUMMER SCHOOL
AT CHESTER SPRINGS
CHESTER COUNTY, PENNSYLVANIA

Open-air Instruction, Drawing, Painting, Illustration, Sculpture (Modelling from farm animals).

Beautiful scenery. High rolling land. Tennis courts, swimming pool, modern studios, etc. Board (including tuition) twenty dollars per week and upward. Send for circular.

Resident Manager

D. ROY MILLER

Chester Springs, Chester County,
Pennsylvania

Gloucester Modern Art Course
44 Mt. Pleasant Ave., E. Gloucester, Mass.
July 10th—Aug. 25th \$75

Direction of
THERESA BERNSTEIN WILLIAM MEYEROWITZ
Open to a limited number of applicants
Information on request

School of Contemporary
Arts and Crafts

FINE ART—COMMERCIAL ART—CRAFTS
SUMMER SESSION July 7-August 16
Part and Full Time Courses for Teachers,
Students and Professionals—Credits given.
Write for Catalogue "D."

GRAND CENTRAL PALACE
Lexington Avenue and 46 Street, New York, N. Y.
Wickersham 9697

AMERICAN ACADEMY OF

art

Practical instruction in
all branches of Commer-
cial and Fine Arts. Day
and spare time courses.
Individual instruction.
Summer Session begins
June 30.

Frank H. Young, Director
Dept. 40, 25 E. Jackson Blvd., Chicago, Ill.

FINE ART APPLIED
DAY CLASSES EVENING
PAINTING ILLUSTRATION INTERIOR DECORATION
COMMERCIAL COSTUME DESIGN
ADVERTISING TEACHING TRAINING
GEORGE W. MORRISON, DIR.
EXETER
SCHOOL OF ART
729 BOYLSTON ST. BOSTON, MASS.
CATALOG ON REQUEST

DESIGNERS ART



July Class in School Arts, Crafts,
and Methods for
Teachers

Register Now Send for Catalog D
376 Boylston Street, Boston, Mass.

ago scarcely deserved the name architecture, rise out of its ugliness, throw off meaningless decoration and become what the best of it is today, a genuine expression of the spirit of modern times. . . .

"Art quality in advertisements has improved greatly in recent years. Posters are seldom as offensive to persons of taste as they once were; some of them are actually works of art. Improvement in the arrangement of display windows, show cases, etc., has kept pace with the aesthetic development of other forms of advertising, until today the windows of some of our great department stores have come to be regarded by some as veritable 'art museums of the people.'

"Witness the number of art museums that are being erected throughout the country, and the constantly increasing attendance reported by the museums of longer standing. Witness also the ever mounting number of students attending art schools, or pursuing art courses in our colleges and universities, or traveling abroad for the purpose of studying art. Witness also the increasing availability of works of painting and to a lesser degree of sculpture, in the form of reproductions that satisfy, in some measure, the human craving for works of individual expression.

"It has been said that art education is for the development of taste. That is an important objective. Already the influence of art training in our schools is noticeable in the improved taste that is in evidence all about us. . . .

"Is public taste improving? I think that it is. At any rate people are exercising critical aesthetic judgment and discrimination in the selection, arrangement, and care of things generally, even if they might resent being called 'artistic' and would scarcely admit this statement to be true."

Remembered His Friend

William M. Odom, who was made director of the New York School of Fine and Applied Arts following the death of Frank Alvah Parsons, is the principal beneficiary under the will of Mr. Parsons. Mr. Odom receives \$50,000 outright and a life estate in the residue. He has been director of the Paris branch of the school, and was for many years a close friend and business associate of Mr. Parsons.

Bath Inspires Student

The Los Angeles *Times* discovered that when Portia Little of Glendale, Calif., was enjoying a bath about five years ago, she idly commenced to carve a piece of soap with the handle of her toothbrush and it became a head. This year she gained honorable mention in the senior class of the Proctor & Gamble national soap sculpture competition. Encouraged she is now a modeling student at the Stickney School of Art, Pasadena.

The Traphagen School of Fashion

Intensive Six Weeks' Summer Course
Special Classes planned for Teachers
All phases from elementary to full mastery of costume design and illustration are taught in shortest time compatible with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Incorporated under Regents. Certificates given on completion of course. Send for Catalog D.
1680 Broadway (near 52nd St.) New York

REMBRANDT
COLORS

MADE IN HOLLAND

Pure
Brilliant
Permanent

TALENS & SON

APELDOORN - HOLLAND

U.S. DISTRIBUTING OFFICE - IRVINGTON N.J.

Agents for Canada: ARTISTS' SUPPLY CO.-LTD. 77 York St., Toronto, Ontario

LUCIEN-LEFEBVRE-
FOINET

HAND GROUND SUPERFINE
OIL COLORS

Made in France

ARTCO BELGIAN CANVAS

In widths from 30" to 13 ft.

at Lowest Prices in U.S.A.

Samples and price lists on request to

ART IMPORTING CO.

733 Public Ledger Building,
Philadelphia, Pa.

Color-Work
Light



Approved
and used
by many
prominent
Artists.

Other lamps shown
in Free Booklet

Macbeth Daylighting Co., Inc.
231 West 17th St., New York

ARE YOU SKETCHING
THIS SUMMER

You will find Martini Tempera colors a medium having the advantages of both oil and water colors and the brilliance of pastel colors. Compared with oil colors they are so much easier to work with, for water, obtainable everywhere, is the painting medium.

A simple palette of nine colors at the special introductory price of \$3.00—sent on receipt of your check.

The MARTINI ARTISTS COLOR
LABORATORIES
97-99 Harris Ave., L. I. City, N. Y.

Est. 1900

Plaza 9437

J. GREENWALD, INC.

940 3rd Ave., at 57th St., N.Y.

ARTISTS' MATERIALS
PICTURES FRAMED
All Work on Premises

Pelican

Artist's Materials



Water Colors
Oil Colors
Japanqua
Handprinting Colors
Pads and Brushes

Renowned since
1838

If your dealer cannot supply you
write directly to us

**PELICAN WORKS-
GUNTHER WAGNER
INC.**

34 E. 23rd Street, New York



BLOCKX COLORS



OIL, WATER AND
POWDER COLORS

"The finest in the World—
Standard of the Colormen"

Artists'
Belgian Canvas

Thirty different weaves
and surfaces. LINEN and
COTTON from 17 in. to 20
feet and 4 in. wide.

Special List of
Absorbent Canvases

Write for Price List
and Sample Book

Manufacturers and Importers
ERNST H. FRIEDRICH, INC.
129-131 WEST 51ST ST., NEW YORK

SUPERFINE OIL COLOUR

FOR HIGH QUALITY
AND BRILLIANCY

BOURGEOIS AINE, PARIS



Copyrights—Theodore Daniels.
Look for this label and be sure of
Bourgeois Superfine Oil Colors.
Whistler Canvas

Ask your dealer first, then write—

DANIELS ARTIST MATERIALS

228 Cherry St. Orchard 4402 New York City

ETCHING PRESSES

Announcing our display of the finest
steel Etching Presses. Indorsed by
leading Etchers and Art Schools.

10, 12, 14, 16 and 20 in. rollers
(with and without gears)

New illustrated leaflets on
Etching Presses, Tools, and Materials

Schneider & Co., Inc.

Artists' Materials

123 W. 68th St. New York City
Trafalgar 8553

The advertising columns of THE ART
DIGEST have become a directory of manu-
facturers and dealers in artists' supplies.

INDEPENDENT DEPARTMENT

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN:
F. BALLARD WILLIAMS
27 West 67th St., New York City

SECRETARY AND EDITOR:
WILFORD S. CONROW
154 West 57th St., New York City

TREASURER:
GORDON H. GRANT
137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and
those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

DUES, \$2.00 a year,
including subscrip-
tion to THE ART
DIGEST.

DUES, \$5.00 a year,
including THE ART
DIGEST.

A nation-wide art organization of American citizens. Membership in 47 states.

VESTAL BILL PASSES

Word comes from Washington that the Vestal Design Copyright bill passed the House of Representatives on July 2, by a vote of 125 to 36. The Special Committee of the American Artists' Professional League has been assured by Senate leaders that the bill will receive favorable consideration at the next session coming this fall.

SHERMAN POTTS

July 29, 1876—June 17, 1930

In the death of Sherman Potts, a member of the Executive Committee and Chairman of the Legal Committee, the American Artists Professional League has lost perhaps its wisest and best balanced counselor. He helped to lay the foundations of the League. Because he was a man who could discuss without contention a minority point of view, he was one who could win wise modifications in the decisions and actions of the Executive Committee. The work on the Four Uniform Contract forms between artist and dealer originated with him and had been brought to practical completion at the time he was stricken.

He was by profession a portrait painter, president of the American Society of Miniature Painters, vice-president of the Society of Artists of Mystic, Connecticut, and is represented in the permanent collection at the Metropolitan Museum of Art.

His passing is a real loss, and his memory will be cherished gratefully by all who knew him well.

For the Executive Committee:

F. Ballard Williams, Chairman.
Wilford S. Conrow, Secretary.

* * *

THE LEAGUE AND THE ARTHUR B. DAVIES' RUGS AND TAPESTRIES

That the League is winning repute through its activities on behalf of American art was shown again in May when both the American Dealers Association and the Director of the Corcoran Gallery independently and spontaneously turned to the League for co-operation.

Under the Tariff Acts of 1922 and 1930 (Par. 1707 of the former) free entry is allowed for works of art which are products of American artists residing temporarily abroad. In accord with this law an American sculptor may bring in free the bronze, cast in Paris, or the marble carved by skilled artisans in Carrara, after a statue modeled by him; or an American painter-artist may bring in his own paintings, duty free, even though all the materials used were manufactured abroad.

The late Arthur B. Davies, distinguished American artist, designed a number of rugs and tapestries, and through the courtesy of the French Minister of Fine Arts, the

Davies cartoons were carried out at the government looms, the rugs at the Savonnerie and the tapestries at the Gobelins. This in itself was a high honor accorded to an American artist, and the finished product are works of art of great beauty.

After Mr. Davies' death, an important retrospective memorial exhibition of his life work was planned by the Corcoran Gallery of Art in Washington, D.C. for the late spring of this year. Some of these tapestries and rugs were shipped from France to be included in this exhibition. Upon arrival in this country they were declared by our Bureau of Customs *not to be works of art*, (and therefore duty free), but that they could be admitted upon payment of a duty of 60%, classed as a higher grade of carpet, as a manufacture of woven wool. Because they were needed for inclusion in the Corcoran Gallery exhibition, the duty was paid under protest, and the assistance of the American Artists Professional League was requested in order to discover if the ruling were correct that refused to classify as works of art, artistic creations in rugs and tapestries by an artist of standing; and if the ruling were in accord with existing law, what steps would have to be taken to change the law.

A member of the Executive Committee of the League went to Washington armed with a statement of facts prepared by Dr. Virginia M. Davies, widow of the artist. A letter was sent to the secretary of the Treasury, approved by the Executive Committee and endorsed by the Director of the Corcoran Gallery of Art. This letter requested the Secretary of the Treasury to exercise his power to make special rulings and to declare such rugs and tapestries to be works of fine art, and as such to be duty free. The League's representative also saw Mr. Walter E. Hope, Assistant Secretary of the Treasury, and dictated a statement.

As a result the League received in due time a full statement from Assistant Secretary of the Treasury Lowman, in charge of the Bureau of Customs, and a courteous letter from Mr. Hope, stating that he would be glad to go over the matter again with the League's representative, and enclosing a memorandum from Commissioner Eble of the Bureau of Customs which was the basis of Mr. Lowman's reply and which appears below:

"The only free provisions in the present tariff laws which would at all apply to the tapestries referred to in the attached would be those governing the free entry of works of art. For example, there is a provision (paragraph 1707 of the Tariff Act of 1912) allowing entry without payment of duty for works of art which are products of American artists residing temporarily abroad.

"However, although these tapestries may be considered to be very artistic by many, they are not works of art within the tariff sense as those works have been construed by the Courts.

"In the case of United States vs. Perry (46 U.S. 71) the Supreme Court of the United States said:

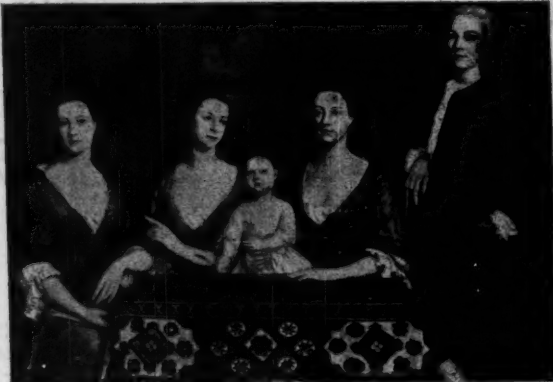
"For most practical purposes works of art may

[Continued on next page]

Boston Celebrates Founding with "100 Colonial Portraits"



"John Hancock," by
John Singleton Copley.



"The Royall Family,"
by Robert Feke.



"Sir Jeffery Amherst,"
by Joseph Blackburn.

Assembled as part of the Tercentenary observation of the founding of the Massachusetts Bay Colony, a notable collection of 100 Colonial portraits is now being shown at the Boston Museum of Fine Arts, to continue until September 21. All the portraits antedate the Revolutionary War. Many are of men and women who contributed prominently in the shaping of the affairs of the country. John Winthrop, John Endicott, Governor Bradstreet, Sir Jeffery Amherst, John Adams, John Hancock—names familiar in political history, military exploits and in commercial and social life are among those recalled. Only the Lowells and the Cabots are missing!

Almost one half of the works are by John Singleton Copley who painted so many of Boston's early elite before he embarked for England just previous to the outbreak of the Revolution. Others included are: Joseph Blackburn, William Drummer, John Smibert, Peter Pelham, Robert Feke and a

host of lesser known men. Strangely missing is Gilbert Stuart, whose portraits were ruled out because of a technicality—he passed his early years abroad and did not return to America until after the war.

Albert Franz Cochrane of the Boston *Transcript* wrote: "Historians point out that in the south, where colonization antedates our own, the first European paintings were brought into this country. Not so much by virtue of priority of settlement, as through the freer temperament of the people. The Puritans in the north frowned upon art, and more especially religious art. Were not even their less austere brethren in England to destroy by parliamentary edict of 1645, the fine collection of paintings by Titian, Tintoretto, Rubens, Correggio, Leonardo and Raphael, with which Charles I had attempted to dispel the gathering gloom? . . . Such was the art credo of the Puritans.

"And yet, what an anomaly to find the first portrait painters in America springing

up, not among the carefree southerners, but in the very midst of the transplanted English Puritans!

"Of late it has become the fashion to refer to the early paintings produced in this country as the work of the 'American Primitives.' With such a definition I must take issue. The term 'primitive' is properly applied to artists identified with a people whose culture is just beginning to bud. Such was not the condition in America. If the surrounding countryside was undeveloped its new settlers were not. Their's was a highly organized civilization with a rich background of achievement and tradition. That much of the work of the early colonial artists was primitive in appearance is granted. But it must be realized that this primitiveness was largely due to the undoubted inferiority of its authors. Pelham, Smibert and Blackburn stand out as eighteenth century American masters when compared with the less talented of their contemporaries. But again it must be recalled that all three passed their early years abroad and there received their training in art."

As a permanent record of the exhibition, a fully illustrated catalogue with biographical data accompanying each full page reproduction has been issued.

The Vose Galleries and the Casson Galleries also are holding exhibitions of Colonial art.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

[Concluded from preceding page]

be divided into four classes:

"1. The fine arts, properly so called, intended solely for ornamental purposes, and including paintings in oil and water, upon canvas, plaster, or other material, and original statuary of marble, stone or bronze. These are subject to a duty of 15 per cent.

"2. Minor objects of art, intended also for ornamental purposes, such as statuettes, vases, plaques, drawings, etchings, and the thousand and one articles which pass under the general name of bric-a-brac, and are susceptible of an indefinite reproduction from the original.

"3. Objects of art, which serve primarily an ornamental and incidentally a useful purpose, such as painted or stained glass windows, tapestry, paper hangings, etc.

"4. Objects primarily designed for a useful purpose, but made ornamental to please the eye and gratify the taste, such as ornamental clocks, the higher grades of carpets, curtains, gas-fixtures, and household and table furniture."

"After thus classifying works of art the Supreme Court then stated that:

"No special favor is extended by Congress to either of these classes except the first, which is alone recognized as belonging to the domain of high art."

"This case involved the classification of painted glass windows on which were represented by artists of superior merit pictures of the saints and other biblical subjects; and it was held by the Supreme Court that the windows were not paintings and that, although they were artistic in the sense that they were beautiful, they were representative of the decorative and industrial rather than of the fine arts.

"Sometime later, in the case of *Reardon vs. United States*, T.D. 38992, the U.S. Court of Customs Appeals also, in discussing the meaning of the phrase works of art, calls attention to the fact that the Standard Dictionary says:

"The fine arts may be classed in general as (1)

the free, whose object is to create form for its own sake, embracing painting, engraving, sculpture, music and poetry; and (2) the dependent, whose object is to create form that shall minister to some utility, embracing architecture, landscape gardening, decoration, ceramics, glass making, the goldsmith's art, and other applications of the principle of artistic construction and arrangement."

"The Court then said that they thought that for tariff purposes the definition for free fine arts above quoted came nearest the intent with which Congress employed the phrase in question.

"The policy of constraining the term 'works of art' for tariff purposes as covering only examples of the free fine arts has, in accordance with the decisions above mentioned, been followed by the Courts and by the Bureau quite consistently from the time they were handed down up to the present. It is not, therefore, seen how the tapestries in question can be classified free of duty as works of art under the present laws and decisions. Accordingly, it would seem that the only way to secure free entry for the tapestries is through either legislative action by Congress providing for such free entry, or by securing a court decision that these are works of art within the meaning of the tariff laws, thus overruling those previously rendered."

On the 18th of June, the Director of the Corcoran Gallery of Art wrote to the League: "Under the circumstances, I do not see that there is at this time anything else that either you or I can do.

"Assuring you of my very grateful appreciation of your interest, and with warmest regards, I am

Faithfully yours,
C. POWELL MINNINGERODE,
Director."

Tut's Mother-In-Law

The sculptured head of Nefertiti, wife of the Pharaoh Ikhnoton and the mother-in-law of King Tutankhamen, one of the most beautiful specimens of ancient Egyptian art, is the subject of a controversy between the Cairo Museum and the Berlin Museum. A new offer of exchange has now been made by the Egyptian authorities in an effort to regain their lost treasure. It proposes to give two works of ancient Egyptian sculpture to the Berlin Museum—a figure of Ranofar, a court official of the year 2000 B.C., and the seated figure of a writer, dated 1000 years later.

"The Egyptian government," *Time* said, "maintains an agreement with foreign powers that all archaeological material found in Egyptian soil be divided equally between Egypt and the finder. Equal division in quantity is relatively simple, but equal division in quality offers great problems."

but
En-

to
this
rim-
take
ap-
ople
bud.
t. If
evel-
was
rich
ion.
nial
is
this
un-
am,
ght-
then
their
re-
ears
g in

ion,
ph-
re-

Gal-
olo-

e of
-in-
most
art,
the
A
ade
to
to
ulp-
of
ooo
ter,

aid,
ow-
l in
een
in
ivi-